WHY I LIKE TO PLAY CINDERELLA BY KATHLYN HILLIARD. See Page 13.

THE ERA

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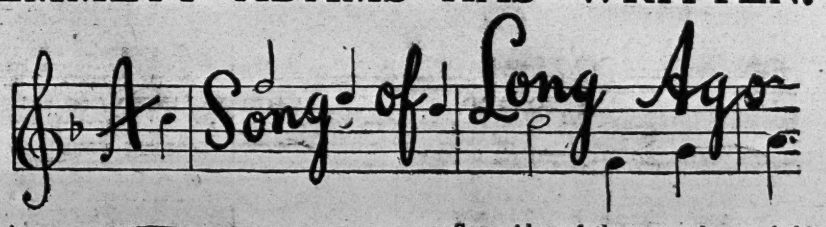

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WANTED, COMPANIES FOR A FEW ODD DATES (name shows). COMPANIES FOR IMMEDIATE DATES. Visits include "Paddy the Next Best Thing," 'My Sweetheart," "Eliza Comes to Stay," "Betty," "Who's Hooper?" Toto," "Three Wise Fools," "Milestones," "Arcadians," "Naughty Wife," "Romance," "Silver King," "The Ruined Lady," "A Temporary Gentleman," "Maid of the Mountains," "Peg o' My Heart," Record Biz. last week with "Paddy the Next Best Thing" and "The Maid of the Mountains," "The Young Person in Pink," "Tiger, Tiger," &c. Write, with sharing terms, to WILL DALTON, 57, Parsonage-road, Withington, Manchester. 'Phone, 193, Didsbury. Telegraph, "Granbeste, Manchester."

REPERTORY THEATRE, PLYMOUTH.

One of the most charming little playhouses in England. Situated in the heart of the town. Every car on the entire tram system passes the doors. Patronised by the élite of the town and county.

Holding capacity, over £50.

WANTED, First-class Attractions only.

FEB. 14 (?), 21, 28, MARCH 7, ONWARDS, WITH EXCEPTIONS.

EASTER WEEK OPEN FOR SPECIAL ATTRACTION.

Silence in all cases a polite negative.

Apply, KING and PARRY, Repertory Theatre, Plymouth.

Wires: "Kipa, Plymouth."

Casino, Littlehampton.

WANTED, first-class Companies, from Easter, on: Stock C.P. and West End Attractions for Season; no theatrical shows in the town for over a year. Coms., HARRY JOSEPH, 1, Prospect-terr., Gainsboro'. Next Hippo., Gateshead.

EGBERT'S AGENCY, LTD.

WANTED, Wanted, Wanted. Revues and Plays, with London name and strong attraction, Feb. 7, onwards (South). 17, Shaftesbury-avenue, London, W. 1. Telephone, 6519 Gerrard.

BARNES' AGENCY.

WANTED, Revues, Dramas, and Plays that can draw. Send all particulars, where they can be seen working, with lowest terms. 4, Soho-street, Oxford-street, London, W. 1. Telephone, 6153 Gerrard.

WANTED, No. 1 Revues and Musical Comedies, West of England theatre; business excellent; capacity £100. Apply, CHAS. STAFFORD (Neiman's Agency), 50, Rupert-street, Piccadilly, London. Gerrard 1622.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions, D.P. THEATRE, EASTBOURNE, March 21, April 11, 18, May 16, June 20. GAIETY THEATRE, HASTINGS, March 7. PLEASURE GARDENS, FOLKESTONE, May 16, June 13. PALACE THEATRE, RAMSGATE, Jan. 31, Feb. 28, March 14, 28, April 11. PALACE THEATRE, MAIDSTONE, Feb. 7, March 21, April 25, May 23. (Twice nightly.) London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

WANTED, Mus. Company, Jan. 31, and later; also good, small Panto, South. GRAFTON AGENCY, 18, Green-st., W.C. Wires: "Noftnarg, 'Phone, London."

WANTED, Pantos., Revues, Sound Attractions, Monday, Jan. 31, Feb. 7 and 21. Wire, ARNOLD, Victoria, Lye. 'Phone, Lye 70.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

DADDALUMS. WANTED, Theatres, Feb. 28, March 14, 28, onwards, with exceptions.

DADDALUMS. A. MELVILLE, Wyndham's T., W.C.

GEORGE SILBURN AND UNA JOYCE CO.

WANTED, April 4, 11, to follow G.T., Deal, 25, and on, with exceptions. "MEDDLESOME MATTY." An Original Comedy, with Music. Played by a cast of real pre-war artists, who can both act and sing. Share or salary. GEO. SILBURN, "Warley," Westbourne-grove, Westcliff-on-Sea, Essex.

"THE SIGN OF THE CROSS." "THE SIGN OF THE CROSS." "THE SIGN OF THE CROSS."

WANTED, Feb. 28 (through transferring), Lancs. or Yorks. April 4 (?), Midlands.

Only vacancies till Autumn.

WILLIAM MACLAREN, T.R., Seaham Harbour, Durham.

WANTED, Feb. 14. Feb. 14. Feb. 14. "A WEEK-END." "A WEEK-END." "A WEEK-END." Only other vacancies, May 23, Aug. 1, 8, Oct. 3, 10. W. W. ELLIS, 44, Carlton-hill, London, N.W. 8.

"THE GIRL." "THE GIRL." "THE GIRL." Revusical Musical Comedy. In 3 Acts.

WANTED, Feb. 14 (?), 21, 28, to follow T.R., Torquay.

12 Principal Artists, including Will Gane.

GANE & MORLEY, LTD., 25, Great Marlborough-street, London, W. 1. 'Phone, Gerrard 3135. Telegrams, "Morlais, Reg, London."

WANTED, No. 1 Theatres and Music Halls only, for the following attractions:— "THE GIRL FROM CIRO'S." The entire Garrick Theatre production carried. March 7, 28, April 18, and May 16.

Wanted, Feb. 28, March 7, 21, onwards, for London productions of both farce and comedy.

Also dates from Feb. 14 for several good-class revues, recognised London successes.

Managers of No. 1 theatres and music halls only are requested to write, giving vacant dates and requirements.

W. FOSTER HORSFIELD, Suite 21 and 22, 26, Charing Cross-road, W.C. 2. Telephone, Gerrard 7167.

Douglas Millar and F. Clive Ross' Co.

"THE MAN FROM TORONTO."

WANTED, Feb. 21. T. CLIVE ROSS, 17, Shaftesbury-avenue, W. 1.

FRANK FORBES-ROBERTSON in "MICE AND MEN" and "THE PASSING OF THE THIRD FLOOR BACK."

WANTED, March 14, May 2, and Sundry Autumn Dates. NELSON KING, Opera House, Burnley. County T., Bradford.

WANTED Theatres Jan. 7, 31, and Feb. 7, once or twice nightly, for "THE ROTTERS." Also March 14, April 11 (3 nights), April 25, May 2, Aug. 1, and on. ARTHUR GIBBONS, Charlwood House, Lowfield Heath, Crawley. 'Phone, Crawley 92.

WANTED, Monday Next, also Feb. 14. To precede and follow T.R., Canterbury. Ronald Barrie's Most Successful panto., "RED RIDING HOOD." "RED RIDING HOOD." A Real Panto., full of laughs, with new bright and pretty scenery. Wire quick for this money maker. H. FIFE, 43, Crozier-street, Lambeth, London, S.E. 1

WANTED, Jan. 31. Monday Next, Monday Next, for the Big Comedy Show, "NEXT, PLEASE." "NEXT, PLEASE." "NEXT, PLEASE." Always a Success. Wire, JOHNNY McELROY, Grand Theatre, Plymouth.

WANTED, Monday next, the Spectacular Fairy Melange, "BUZZ ALONG." "BUZZ ALONG." "BUZZ ALONG." Real Comedy. Exceptional Vocalism. Magnificent Specialities. First-class Chorus. Twenty-four Performers. Play once or twice nightly.

Wire for Monday.

BLERIOT, 39, Ashby-road, Loughborough.

WANTED, Monday next, by the Super-Comedy Revue, in 3 scenes, "THE MILITARY GIRL." Everything carried. Shares preferred. Anywhere for business. Refer here, then write, WEST, Globe T., Deal, Kent.

THEATRES WANTED.

MR. CHARLES HAWTREY'S Famous Farcical Comedy, "THE PRIVATE SECRETARY."

Now playing to capacity business at the Aldwych Theatre, London.

WANTED, First-class Theatres, April 11 (three nights) (Midlands). May 16, 23. July 18, 25, Aug. 8. Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

MR. BRANDON-THOMAS'S COMPANY. "CHARLEY'S AUNT."

Now playing to crowded houses at the Prince's Theatre, London.

WANTED, First-class Theatres, July 11, 18 (3 nights), and 25. Aug. 22, 29. Address, CECIL BARTH, 37, King-street, Covent Garden, W.C. 2.

"ROMANCE." Vacant 1921. Aug. 22, Oct. 17, 24, and 31, Nov. 28. Also Spring, 1922.

"THE YOUNG PERSON IN PINK."

WANTED, May 16, May 16, May 16 Vacant Autumn, 1921, with few exceptions. Apply, G. MAYOR-COOKE, 11, Gerrard-street, London, W.

"TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH."

LAST WEEK, PALACE, ABERDEEN. MONDAY'S FIRST HOUSE THE WORST OF THE WEEK. SATURDAY NIGHT (BOTH HOUSES). BOARDS, "HOUSE FULL," ALL PARTS.

WANTED, MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE.

THIS REVUE HAS PROVED AN ENORMOUS ATTRACTION IN LANCASHIRE, THE MIDLANDS, SOUTH WALES, AND SCOTLAND.

VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE. VACANT MONDAY. WIRE.

"TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH." "TICKLED TO DEATH."

WIRE FOR THIS ENORMOUS ATTRACTION. ERNIE KING, VICTORY HALL, RIPLEY, DERBYS.

"LITTLE RED RIDING HOOD." "LITTLE RED RIDING HOOD." "LITTLE RED RIDING HOOD." "LITTLE RED RIDING HOOD."

WANTED, Monday, Feb. 7.

Feb. 7. Feb. 7. Feb. 7. Feb. 7. Feb. 7.

Real Comedians.

First-class Vocalists.

Well Staged and Dressed.

Played to absolute capacity at

Prince's, Blackburn.

Hippo., Nelson.

Royal, Jarrow.

This Show contains everything to command success.

CHAS. ED. CLARKSON,

Royalty Theatre,

Barrow-in-Furness.

WANTED, Feb. 21, 28, March 7, 14. The Naval Play, "THE SILENT WATCH." That breathes the Spirit of the Fleet. The Musical Comedy Extravaganza, "CROSSING THE LINE." 20 Musical Comedy Artists. ARTHUR ROSEBERY, 53, Blandford-road, Bedford Park, London, W. 4.

WANTED, Monday Next, Jan. 31, also Feb. 7. "DICK WHITTINGTON." "DICK WHITTINGTON." "DICK WHITTINGTON." "DICK WHITTINGTON." "DICK WHITTINGTON." "DICK WHITTINGTON." "DICK WHITTINGTON." Complimented by Management last week at Shodfriars Theatre, Boston. A Real Success. Wire, Wire, Wire, GEORGE DERRICKE, Empire, Beverley, Yorks.

WANTED, MONDAY NEXT. MONDAY NEXT. Miss Gladys Banford's Record-breaking Pantomime, "JACK AND THE BEANSTALK." 30 Recognised Artists 30. Agent and printing ready. Vacant through transferring. Wire for Monday next, BANFORD, Olympia, or 52, Bromhill-rd., Bulwell, Notts.

THEATRES WANTED.

"A WEEK END."
WANTED, April 11, 18, May 16.

VYVIAN THOMAS,
T.R., Aldershot.

"TWO LITTLE DRUMMER BOYS."
By Walter Howard.
WANTED, Jan. 31, Feb. 7, onward. Plenty of printing ready. Can change bill. Splendid production. Strong Cast. 11th month of tour. SIDNEY RENNEF, Hippodrome, Wrexham. Next, T.R., Wolverhampton.

WANTED, Monday. Wire.
Miss Madge Fenton's
Great Success,
"HAPPY HOURS."

Full Cast.

Playing to enormous biz.

Wire for Monday, also Feb. 7, between here and London.

MADGE FENTON,

Marina, Lowestoft.

"THE VERY IDEA" (De Courville Production). With London Star.
WANTED, March 28, April 2, 25, May 9, 16. HALDANE CRICHTON, 4, Park-place, St. James's, S.W.

"Dick Whittington."
WANTED, Feb. 7, follow Hippo., Gateshead. LENA STANTON, 1, Prospect-terrace, Gainsboro'.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, Lady, for Phœbe in "The Rotters." ARTHUR GIBBONS, Charlwood House, Lowfield Heath, Crawley.

"THE QUAKER GIRL."
WANTED, breezy Juvenile Gent., with good light baritone voice, for Charleris. Photos (essential), lowest terms, and references. VYVIAN THOMAS, Ballindine House, Lower Oxford-street, Castleford.

WANTED, Cinema Artists, all lines, for important British productions; photos essential. SIDNEY JAY'S AGENCY, 181, Wardour-st., W. 1. 'Phone, Regent 4329.

WANTED, Vocalists, Instrumentalists, Reciters, Pipers, &c., for Concerts in West End; also lyric writers and composers. Write (stamp) for particulars. LEAGUE OF BRITISH ARTISTS, 1, Hanway-pl., Oxford-st., W. 1.

WANTED, Various Character Types (Ladies), Film Plays; prepossessing appearance and expressive features. LEW NATHAN'S AGENCY, 21, Lisle-st., Leicester-square.

WANTED, Chorus Ladies, with strong voices. Apply, 12-1, Wed. and Thursday. HARFORD, 77, New Oxford-st.

ARTISTS' WANTS.

WANTED Known, Smart, Attractive Chorus Ladies and Dancers at liberty. FRANK PERRY AGENCY, 201a, High Holborn. Tel., Museum 6580.

AMATEURS, PUPILS, &c., WANTED.

WANTED, Amateurs, Aspirants, every description, trained or untrained (stamp). Call, afternoons, MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W. 9.

WANTED, Singers, sentimental or comedy; new shows produced; 200 artiste-clients appearing. Established 25 years. (Stamp.) Call, D'ALBERT, above.

WANTED, Beginners. Artists write, call, Bijou Theatre, Bedford-street, Friday, Jan. 28, and Monday, Jan. 31, 5 to 7. Quick training and coaching, coster's dialect, child studies, stories, comedy, songs, pathos, &c. MISS ISABELLE PAUNCEFORT, Pink Pierrots.

WANTED, Amateurs, refined, with good voices, for Ballad Company. Applicants must reside in or near London. Address, Box 415, "The Era."

EVA BARNES.
WANTED, Pupils to Train for Stage. Dancing Lessons given in all its branches. Songs Written and Coached in movements. Acts Produced and arranged for the theatrical and vaudeville stage. 4, Soho-street, Oxford-street, London, W.1. Telephone, 6153 Gerrard.

WANTED, Aspirants.—The best Tuition at pre-war prices. Stage Dancing, Elocution, Singing taught. Songs written. If you would be a success get in touch with us. We book our pupils when proficient. Interview free. Tel., Museum 6580. FRANK PERRY, Theatrical Agent, 201a, High Holborn.

MISCELLANEOUS.

GRAND THEATRE, LLANDUDNO.
WANTED, middle of March, a Manager, thoroughly experienced in cinema and theatrical business; must have good credentials. Send copies of references, state salary, age, and details, to A. G. PUGH, 46, Mostyn-street, Llandudno.

WANTED, Scenic Artists, to know that Leete's hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED Known, Manageress, disengaged; experienced Cinema, Theatre and Variety; good pianist. Best offers. Box 417, "The Era."

WANTED, by a Manager of London music halls of 20 years' experience, Engagement, either in theatre, variety, cinema, or as Agent's Representative; a very moderate salary accepted; excellent references. Apply, Box 373, "The Era."

WANTED, Position as Manager, thoroughly competent; tour, resident, or town; can supply guarantee bond; would consider West-End box-office post. Box 328, "The Era."

To Cinema Proprietors and Others.
WANTED Known, Ex-Soldier Foreman Attendant, Bill Inspector, or any place of trust; can operate any distance. Good refs. W. F., 46, Wordsworth-road, Penge.

WANTED, by Lady, Post as Companion-Housekeeper to an actress; good cook; highest references. Address, F., 32, Clifton-gardens, Maida Vale.

WANTED, Composers to submit Fox-trots, Waltzes, One-Steps, for Publication. KINGSWAY CO., 4, Parton-street, W.C. 1.

MISCELLANEOUS.

WANTED, by smart Young Man, Engagement as Dancing Instructor or M.C.; well up in the latest ball-room dances, having instructed at Palais de Danse, &c. Write, S. M. MAYNE, 26, Lower Chapman-street, E. 1.

MUSIC HALL ARTISTS WANTED

18th Year.
WANTED, Artists, to send Date List and Terms (Wire or Write).

EARLY DATES. All Managers get our
EARLY DATES. Lists.
EARLY DATES. Jan. 31, Feb. 7 and 14, onwards.
WILL DALTON,
57, Parsonage-rd., Withington, Manchester.
'Phone, 193 Didsbury.
Wires, "Granbeste, Manchester."
Give me a chance, and *keep posted with fresh dates.*

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."

WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only.
KENDALL'S AGENCY,
Regent House, Regent-street, Leicester.
'Phone, 4214.
Telegrams: "Mascots, Leicester."

WANTED, Vocalists, also Pantomimes, immediate date.

ADOLPH NEIMANS' 2nd VAUDEVILLE SEASON, TORQUAY, May 9 and onward.
WANTED, Refined Acts of all kinds. Artistes booked Bath, Bristol, Plymouth, Devonport, &c., write. Agents and artistes are requested not to apply direct to the management, as letters are redirected to this office.
ADOLPH NEIMAN, 50, Rupert-street, London, W. 1. Gerrard 1622.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also Feb. 7, 14, 21, to pre. Workington,
TINA PAYNOLA,
The one and only lady mimic of instruments, animals, babies, &c.
Any size stage. Own 6 sheets.
This, Coliseum, Portsmouth, Hants.
All wires, 285, Somers-rd. Portsmouth.
Distance no object.

WANTED, MLLE. HETTY, Graceful Tight Wire and Rolling Globe Artist, now appearing at the Crystal Palace; at lib. Feb. 7 and onwards. House address, 15, Palace-road, Upper Norwood, S.E. 19.

WANTED, by the famous Handcuff King and Trunk Manipulator, FRANK HILBERT. Jan. 31, Feb. 7; also wanted, Halls for powerful Variety Combination. Address, 131, Brixton-hill, London, S.W. 2.

WANTED, Jan. 31, on, STYLO, Gym-Juggler, OLIVE LEAFE, Voc., Dancer. 28, King Edward's-road, Barking.

WANTED, Monday next, also Feb. 7, THE GREAT VINCENT, Acrobatic Table Expert. Wire quick, Agricultural Hall, London.

WANTED, Monday, also Feb. 7 (only), by CAMBO AND CASTELLE, the Monkey and the Maid. Big Comedy Musical Act. Enormous success. New Make-up. For a big draw, wire, CAMBO, Imperial Palace, Canning Town, London, E.

WANTED, Jan. 31, by
SALASKO,
Globe Equilibrist, Juggler, &c.
Wire quickly,
Royal Agricultural Hall,
Islington, London, N.

WANTED Known, CARLOS and HETTY, Rope Manipulators and their Performing Dogs, at liberty Feb. 7, on. All coms., Imperial Circus, Crystal Palace.

WANTED, Mon., and on, by
MANELLI,
The Premier Banjo Act.
75, Cromwell-road, Luton.
Agents kindly inquire.

WANTED, Jan. 31, Feb. 7, MARO DUO, Great Gymnastic Comedians. Wire, this, Pavilion, Carnarvon.

WANTED Known, MAUDIE and SYD McLLOYD, in comedy sketch. Collaboration, introducing novelty dances, &c.: vac. Feb. 21, March 7, 14, 28. This, 190, Crystal Palace-rd., East Dulwich. Next, Granville, Walham Green.

WANTED Known, THE MILITARY GORDONS, Scottish Troupe, pipers, drummers, and Highland dancers, are vacant Monday, Jan. 31, Feb. 7, 14; salary or shares. Wire best offers to Victoria Hall, Pocklington, Yorks.

WANTED, Monday Next, by the "WOOLWORTHS" (2 gents.), red-hot, live-wire wizards of the banjo. Wire, 78, Dorset-street, Hulme, Manchester.

WANTED, Monday Next, by the ROYAL "VIONA" QUARTETTE, Banjoists. Own set. Wire! Wire! Wire! Osborne Theatre, Manchester.

CIRCUS ARTISTS WANTED.

HENGLER'S CIRCUS,
GLASGOW.

Winter Season, 1921-22 (Nov., Dec., Jan., Feb.).
WANTED, CIRCUS ACTS and NOVELTIES
of the highest class only.
This being a long season engagement, applicants must be new to Glasgow, and absolutely first-class performers.
Full pars., with date sheet, first letter, stating where act can be seen.
HIPPODROME,
GREAT YARMOUTH.

SUMMER SEASON (JULY, AUGUST, SEPT.)
Weekly and fortnightly engagements.
CIRCUS ATTRACTIONS, NOVELTIES, ANIMAL ACTS, &c.
All artists must send fullest particulars, terms, and date sheet; every act seen before booking; price and distance no object for the best.

Address all communications to
HARRY MILNE,
General Manager,
Hengler's Circus, Glasgow.

WANTED, Circus Artists in all lines (no animal acts) for permanent show; season commencing about middle May, 14 to 16 weeks. Fullest particulars and lowest salary to G. T. DRAKE, Cobtree, Maidstone.

PIÉNA EXPERTS IN CINEMA MUSIC AND ORCHESTRAS. COVERS

The following numbers are orchestrated for Salon Orchestra, consisting of Piano Conductor, Harmonium, two First Violins, Violin Obligato, 'Cello, Bass Flute, Oboe, Clarinet, Cornet, Bass Trombone, and Drums:—

SONGS OF LOVE WITHOUT WORDS, by Erik Meyer-Helmund (2 Nos., "Messages of Love" and "Serenade.")
GONDOLIERA, by Erik Meyer-Helmund.
PASTORALE, by Bizet (arr. Morena).
MADAME POMPADOUR, by Erik Meyer-Helmund.
CANZONETTA, by Valleni.
INTERMEZZO, by Drdla.

Complete, 2/- each. P.C. or Harm., 8d. E.P., 4d.
Full particulars of Catalogue and Subscription Scheme free on application to—
MUSIC 55, HIGH ST., NEW OXFORD STREET. STRINGS
'Phone Gerrard 7236.

CIRCUS ARTISTS WANTED.

WALLACE'S CIRCUS.
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WALLACE'S CIRCUS.

WANTED, for week commencing Feb. 21,

for three one-week towns (South),

First-class Artists of all descriptions. Riders (Lady or Gent.),

with or without own horses.

Also Tumblers,
Good Clowns, &c.,

or any good turns suitable for Circus.

Particulars direct to
NORMAN WALLACE,
Hadlow,
Kent.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, on the High Rope, with Firework Sensation; an ideal circus attraction. Perm. add., 98, Peel-street, Rochdale.

WANTED Known, DESMONDO, in his famous Continental Musical Speciality Act, is at liberty to accept offers for a first-class Circus for the Season, Tenting, or otherwise; England or Abroad; 4 instruments; 15 minutes' show. The man who knows his business, and makes musical instruments talk. I stand alone. Communications, &c., to Perm. Ad., 42, Arthur-st., Crook, Co. Durham.

WANTED Known, COMICAL WALKER, Talking Clown, with first-class comic entries. Also August. Vacant Jan. 31. Circus or Revue.
All coms., Royal Agricultural Hall,
Islington, London, N.

WANTED Known, at liberty shortly (Tenting or Permanent), LEICESTER ALFRED COOKE, Equestrian Director, Ringmaster, and Rider; thoroughly capable of taking full management; at present fulfilling ninth season, Hengler's Circus, Glasgow.

WANTED, NED VOKES, Anglo-French Musical and Talking Clown. Free Home or abroad. Address, "The Era."

WANTED Known, strong and capable bearer seeks engt. with troupe, or would join partner; thorough knowledge of the equilibrist business. Particulars, F. C. EASTER, 79, Genesta-road, Plumstead, S.E. 18.

WANTED, Circus Proprietors and Managers to know that EUGENE FOOTE is at liberty as Inside Manager, Equestrian Director, and Ring Master; experienced and reliable. All communications, 8, St. Saviour's-road, Brixton-hill, London, S.W. 2.

MUSICIANS WANTED.

WANTED, Musical Director (Baton), for First-class Variety Theatre in Yorkshire, also for a London Suburban Hall. State qualifications, experience, age, and salary required, to Box 421, "The Era."

ROYAL AND EMPIRE,
PETERBORO'.

WANTED, first-class Conductor (violin preferred.

Also really good Leader and 'Cellist.

Used to Varieties.

State terms and refs. to

J. CAMPBELL.

Pavilion, Ayr, N.B.
WANTED, first-class Pianist-Conductor, for high-class varieties; must double other instrument when travelling conductors on the seat; to open Jan. 31 or Feb. 7. Full pars. to DOWSON, Pavilion, Ayr.

WANTED, thoroughly experienced Leader (violin), for relief orchestra of first-class cinema; gentleman. Write full particulars, terms, refs., &c., to Box 423, "The Era."

WANTED, for immediate Engagements Violin Leader, Violin Rep., and 'Cello Player. Apply, PAUL MOULDER ORCHESTRA, 106, Shaftesbury-avenue, W.

WANTED, experienced Leader for Varieties. Send full particulars and reference to MANAGER, Empire Theatre, Chatham.

WANTED, Really Good Lady Violiniste (Leader), capable of solos preferred; Ladies' Trio (seaside). State references and lowest terms to Box 399, "The Era."

WANTED, Musicians at First-class Variety Halls.
Newport Empire (Mon.), Leader, 1st Cornet, and 1st Violinist.
Cardiff Olympia (Pictures and Variety), 'Cellist.
Edinburgh Empire, Repetiteur.

Applicants must be experienced and thoroughly competent. Write, with full particulars, references, &c., to the MUSICAL DIRECTOR at the above-mentioned Halls.

WANTED Known. Maurice Piena has immediate vacancies for first-class Leaders and all Instruments, ladies and gents; all day and evenings only. M. PIENA, 55, High-st., New Oxford-st. 'Phone, Gerrard 7236.

Hippodrome, Derby.
WANTED, first-class Leader, for above hall; must be well up in varieties. Terms and refs. to GEO. ROBERTSHAW, above.

MUSICIANS WANTED.

WANTED, Good, Reliable Leader. Apply, MUSICAL DIRECTOR, Palace, Burnley.

WANTED, Immediately, First-class Orchestral Leader for Trio; Tavan, Alder, Mouton, &c., standard overtures; five hours daily, no Sunday work; state terms required. Send references. Apply, ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, Immediately, Experienced Lady Violinist (Leader), for Quartette in Tea Lounge and Hotel. Permanency. Apply, MISS WILTON-AINSLEY, 11, Ophir-road, Bournemouth.

WANTED, right now, Really Good Exp. Violinist-Leader, 'Cellist, Bass, and Piano, for Trip Abroad, under agreeable conditions. Age, with full pars., B. O., 18, Seymour-street, Liverpool.
Positively no callers.

WANTED, first-class Violinist (leader); lady or gent.; cinema, St. Leonards; open Jan. 31; 4½ hours daily, no Sundays; must be really good player. Terms, &c., to M. D., 28a, High-street, Old Town, Eastbourne.

PALACE, BURNLEY.
WANTED, good, reliable Leader, A.M.U. terms.
Apply, MUS. DIR.

WANTED, at once,
First-class Violinist (Leader).
Must be used to Tavan and Alder arrangements, and be highly skilled musicians.
Duds come at own risk.
Wire,
HAMILTON,
Castle Cinema,
Cardiff.

LADIES' ORCHESTRAS.
WANTED, for First-class Picture House, busy Yorkshire Town, Good Violiniste and 'Celliste, about 6 hours daily (with intervals); good salaries to experienced artists; open March 21 or earlier. MISS PHYLLIS M. HOLLINS, 84, King's-road, Harrogate.

WANTED, good Violinist and Drummer, for Pictures; only those requiring permanent engagement apply. SCARD CINEMA, Milford Haven, Pembrokeshire.

WANTED, Violin (male); audition required. Apply, KING'S PICTURE PLAYHOUSE, 279, King's-road, Chelsea, S.W. 3.

BARNES PICTURE HOUSE.
(Near Hammersmith and Barnes (L. & S.W.R. Stations.)
WANTED, thor. exp. Violinist and 'Cellist (gents.), to commence 31st inst.; evenings only, 6.30-10.30 (no Sundays); good money and permanent engt. to suitable applicants; audition this Thurs. morning, 11 to 12.

WANTED, First-class Violinist. Write, stating full particulars, IMPERIAL PICTURE HOUSE, West Bromwich.

WANTED, good Violinist, used to pictures; evenings only. Apply, EPSOM, Palladium.

WANTED, Violinist, with library, who would meet good pianist for practice; West district. Write, Box 410, "The Era."

WANTED, Two good Cornets, for stage production. State age and salary required, Box 370, "The Era."

WANTED, Solo Cornet Player, immediately; sight reader; ex-Service man essential; pitching band; terms, shares. Service and experience, "CORNET." City Hotel, Narrow Wine-st., Bristol.

WANTED, for Band of Birmingham City Police, the following players:—E flat Clarinet, Contra Bassoon, French Horn, Trombone (Tenor), E flat Trumpet, B flat Clarinet, to combine Tenor Clarinet; age not over 30; height 5ft. 8in.; must have good characters and be efficient performers on their instruments. Commencing pay, bonus, and allowances, 89s. per week; married men receive up to 8s. per week rent allowance. Apply, CHIEF CONSTABLE (Band).

WANTED, Clarinet, Flute, and Double Bass; terms, experience; only musicians need apply.
C. H. PRINSEPP, M.D., Electric Theatre, Burton-on-Trent.

WANTED, for Seaside Engagement, 1st and 2nd Clarinettists, Flautist (Piccolo Soloist), and Tymps, with drums and effects; start about Easter; A.M.U., or willing to join. Age, experience, copies of refs., to Box 409, "The Era."

WANTED, to Open Feb. 7, South Parade Cinema, Doncaster, Double Bass; must be fully conversant with a high-class programme, or useless; 5½ hours daily. Terms, ref., to W. HINDLE, Mus. Dir.

WANTED, good Euphonium and Trombone, for musical act. State age and salary required, Box 371, "The Era."

EMPIRE, SUNDERLAND.
WANTED, Bassoon; 1st-class Varieties. A.M.U. terms.
Apply,
MUSICAL DIRECTOR.

WANTED, Good Trombonist, for Pictures and Varieties, to open Monday, Feb. 7; permanency; salary, £3 10s. weekly, of six nights; A.M.U. Apply, Mus. Dir., Pavilion, Barnsley.

WANTED, Lady 'Celliste for South Coast Hotel; live in. Apply, Box 395, "The Era."

WANTED, good 'Cellist for quartette; contn. 6.30 to 10.30. 3 matinées. Pictures only. GRAND ELECTRIC THEATRE, Gainsborough.

SPIERO'S PICARDY ORCHESTRA.
WANTED, first-class 'Cellist; audition required. Apply, M. D., King's Picture Playhouse, 279, King's-road, Chelsea.

WANTED, first-class Orchestral 'Cellist, for trio; must be well up in Tavan, Mouton, Alder, &c.; 5 hours daily, no Sunday work; state terms required. Send references, &c., ROYAL CINEMA DE LUXE, Ashford, Kent.

MUSICIANS WANTED.

WANTED, 'Cellist, to open Feb. 7; continuous show (no Sundays). Send refs., and state salary in first letter, to MUSICAL DIRECTOR, Scala Theatre, South Shields.

WANTED, immediately, experienced Solo 'Cellist, for Trio, evenings; pictures only; permanency; wages, 5 guineas. Apply, A. KING, Paragon Cinema, Grimsby.

WANTED, first-class 'Cellist, immediately. KING'S THEATRE, Newcastle, Staffs.

WANTED, exp. 'Cellist for West End Pictures. Apply, 176, Camden-rd., N.W. 1.

WANTED, 1st-class 'Cellist, for Hotel, 4 hours daily, 2 hours Sunday. Terms and refs., JOHN H. RUSSELL, 58, Avenue-road, Kingston-on-Thames.

WANTED, to Open Immediately, or Monday Next, 'Cellist, lady or gent., to complete Trio; pictures, 5.45 to 10.30, and 2 matinées weekly. No Sundays. Lowest salary and references to MANAGER, Operetta House, Clacton-on-Sea.

The Picture House, High-street, Ayr, N.B.
WANTED, first-class 'Cellist, to open Monday, Jan. 31; evenings only; good salary to a good performer. Wire or write, MUSICAL DIRECTOR.

WANTED, first-class 'Cellist. Apply, afternoons, COLISEUM, 396, Mile End-road, London, E.

WANTED, to Open Immediately, a First-class Solo and Orchestral 'Cellist. Also Double Drummer and Tympanist.

(Tymps. and Tubular Bells are provided.)

Duties, 5½ hours daily (no Sundays).
High-class Picture House.
Good terms to Good Musicians.

Apply,
with fullest particulars and terms,
to
Box 405, "The Era."

WANTED, Boy 'Cellist, 16 to 19, who wants to gain first-class orchestral experience; London; no Sundays. Apply, Box 426, "The Era."

WANTED, 'Cello and Bass, 6 evenings and 2 matinées, for S.E. cinema. MUS. DIR., Box 397, "The Era."

WANTED, Flute (low pitch), also First Violin, for Hippo. Pictures, Margate, to begin Feb. 5. BAINBRIDGE ROBINSON, 51, Coram-street, W.C.

WANTED, Flautist (high pitch), commence Saturday, Jan. 29, capable of piccolo solo; cinema; six days, Monday-Saturday. Apply, with instruments, 3 to 5, MUSICAL DIRECTOR, Academy Pictures, 141, King-street, Hammersmith.

WANTED, a first-class Organist (American organ); no Sundays. Apply, MUSICAL DIRECTOR, King's Hall, Penge, S.E.

WANTED, for Cinema, in West of England, First-class Organist, Combine Relief Piano; 4 hours daily, no Sunday; only those well up in Tavan and Standard Overtures, also good sight-reader, need apply, to Box 403, "The Era."

WANTED, good Orchestral Pianiste, for trio; 25 hours weekly; hotel; live out; applicants must have experience in trio playing and modern dance music; terms £4 12s. 6d. Box 380, "The Era."

Wicker Picture House, Sheffield.
WANTED, competent Orchestral Pianist; hours 36; salary £5 2s. Apply, THOS. ANDREW, Conductor.

WANTED, Musicians, used to Dance Music, 3 nights a week; Pianist, Violinist, able to lead; Drummer, drums provided. W. F. HURNDALL, King's Hall, London-road. 'Phone, Brixton 1022.

WANTED, open Monday, reliable Orchestral Pianist, experienced varieties; A.M.U., £3 13s., half matinée. Age, refs., MUS. DIR., Palace, Attercliffe, Sheffield.

WANTED, Monday, Jan. 31, Pianist and Violinist, joint, and ladies preferred; cinema, 4 hours nightly, 2 matinées, no Sundays. All partics., wages, refs., first letter, ELECTROSCOPE, High Wycombe.

WANTED Known, Pianist (orchestral), used to high-class works; Tavan, Alder, &c.; good terms. Call, after 3 o'clock, M. D., Blue Hall, Putney.

WANTED, Pianist, Violinist, and 'Cellist, for Empire Kinema, Ilford; evenings; audition Thursday, 3 to 5, at Empire Kinema, High-street, Plumstead.

WANTED, thoroughly capable Jazz Pianist; must be reader, memoriser, showman, and used to up-to-date jazz dance work; good engagement at first-class South Coast dance hall to right man. Write, with fullest pars., lowest salary (no fancy prices), and photo if possible, to J. K., 4, Hampshire-terrace, Southsea.

WANTED, Orchestral Pianist (gent.), thoroughly experienced in cinema work; used to Tavan, &c. Call, Wednesday, 6 p.m., or Thursday, 3 p.m., SMART'S PICTURE PALACE, 281-285, Bethnal Green-road, E. 2.

THEATRE ROYAL AND EMPIRE, PETERBOROUGH.
WANTED, First-class Pianist (Male). State terms and references.
J. A. CAMPBELL.

WANTED, to Open on Monday, Feb. 7, Pianist (Lady or Gent.), for Trio; pictures, 5.45 to 10.30 and 2 matinées weekly. No Sundays. Lowest salary and references to MANAGER, Operetta House, Clacton-on-Sea.

WANTED, good Relief Pianist, must be good soloist, for cinema near London; also other instruments to register. LONDON & PROVINCIAL MUSICAL ASSOCIATION, 36, Shaftesbury-avenue, W.

WANTED, First-class Tympanist and Drummer, for Cinema, permanency; must have Glockenspiel, Tubaphone, and all latest effects, with original ideas. Refs., terms, age, to CONDUCTOR, Box 404, "The Era."

WANTED, at once, First-class Harpist; must be extra good or useless.
Duds come at own risk.
Wire,
HAMILTON,
Castle Cinema, Cardiff.

WANTED, good Tympanist and Drummer, with effects. Also 'Cello, Bassoon, and Violin. Terms, refs., MUSICAL DIRECTOR, Empire, Longton, Staffs.

WANTED, for First-class Variety Hall in Yorkshire, Competent Drummer (with Tymps.). Write, stating particulars of experience, &c., to Box 420, "The Era."

MUSICIANS WANTED.

WANTED, for Fulham Grand Theatre Cinema, Drums and Tymps., Bells, &c.; permanent to suitable artist; six nights per week. MUS. DIR., Fulham Grand Theatre, S.W.

WANTED, Competent Musicians, all instruments, to Deputise on day off. Must have first-class cinema experience. Write, stating terms, what day free, and where engaged, to Box 422, "The Era."

WANTED, first-class Instrumentalists, violin, 5½ hours daily; pianist, 6½ hours daily; organist, 4 hours daily. Reply, stating age, qualifications, and salary expected, to MUS. DIR., 3, Peel-avenue, Rusholme, Manchester.

WANTED, Musicians (ex-Service men, under 45), to complete London Territorial Corps Band. Apply, KESSELS & CO., 41, Rathbone-place, W. 1.

WANTED, Musicians, all lines, to register at once for engagements in cinemas, dance bands, &c. Apply, DUDLEY-BRIDGE AGENCY, 24, Colville-sq., Bayswater, W. 11.

WANTED, Ladies' or Gents.' Orchestra, 20 and conductor, Whitsuntide to end of Sept. MANAGER, Pier, Southport.

WANTED, Depot West Yorks permanent staff, good First Violinist, Double Bass, and Flute and Piccolo; ex-Army bandsmen; previous service counted for pension; quarters found if married; plain clothes and private engagements; Apply, with refs., for full particulars, to SGT. DRMR. SWALES, Fulford Barracks, York. Stamped addressed envelope.

WANTED, for Margate, Easter onwards, Trio for Gardens, Trio for Café; also Violinist (leader), Soloist, six evenings; star film only; all the best music and Tavan; audition in town week commence Jan. 21, or where playing. Letters, in strict confidence, RITA RITELLI, 61, Godwin-road, Margate.

WANTED Known,
THE DUDLEY-BRIDGE MUSICAL SALON AND
ORCHESTRAL SCHOOL AND AGENCY,
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90 per cent. of our pupils now in good situations.
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WANTED Known, Music, on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

WANTED Known, THE ALLCHURCH MUSIC LENDING LIBRARY. Large Bands Supplied; programmes arranged if desired. 131, Bedford Hill, Balham.

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WANTED Known, MISS HOLLINS is now open to receive applications from artists (experienced) for Summer Season Work, Easter and onwards and Whitsuntide and onwards. Cafés, Hotels, Hydros, inland and seaside. Applicants for Hotel and Hydro Work must be willing to play for Dances as required. Send photo., references, and state experience to MISS PHYLLIS M. HOLLINS, Director Ladies' Orchestras, 84, King's-road, Harrogate.

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ROYAL AIR FORCE (CADET) COLLEGE BAND, CRANWELL.
WANTED, Musicians (all instruments), for present and impending vacancies; preferably double-handed men (wind and string instruments). Only experienced instrumentalists will be accepted. Apply, in the first place:—For the Central Band, to PILOT OFFICER J. AMERS, Royal Air Force Depôt, Uxbridge.
For the Cadet College Band, to BANDMASTER A. E. HALFORD, R.A.F. (Cadet) College, Cranwell, Sleaford, Lincs.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 77, Kelmscott-road, Clapham Junction, S.W.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to Register for C. W. and F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms: Musicians, £14 per month; Bandmasters, £16; uniform allowance, 25s. per month. Also Musicians for Hotel and 1st-class Cinema Orchestras. C. W. and F. N. Black, 14, Castle-street, Liverpool.

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Musical Director, Grand Cinema, Paddington, W., holds Orchestral Classes Every Morning at
THE CINEMA EMPLOYMENT BUREAU, 18, Cecil-court, Charing Cross-road, W.C.

VIOLINISTS, PIANISTS, REPETITEURS.
wishing to become Leaders; also 'Cellists, Basses, Clarinets, and Oboes, &c.; are invited to apply at the Bureau for all particulars.

Engagements found daily for pupils.

Actual experience of playing with a Cinema Orchestra given.

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WANTED, Musicians to write, EASTON'S MUSIC LENDING LIBRARY. "Elmwood," Atkins-rd., Clapham Pk., S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

MUSIC ON HIRE.
WANTED, Orchestras, Cinemas, Cafés, good music only, at lowest rate. CHAS. GEE, 31, Brewer-st., Maidstone.

WANTED Known, Band Parts Arranged, Songs, Dances, &c., small orchestra, 7s. 6d.; full orchestra, 10s. 6d. D'VISON, 93, Ivy-road, Northampton.

DE WOLFE'S, "THE HOUSE FOR MUSIC AND MUSICIANS," 157, WARDOUR STREET, W.1.

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MUSICIANS WANTED.

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MUSICIANS WANTS'

WANTED, Engt. in first-class variety theatre (London only), by well-known Musical Director; highest refs and credentials. Box 309, "The Era."

WANTED Known, Musical Director (violin); experienced all lines; pictures a speciality; can supply orchestra; audition if required; good library; disengaged Feb. 7. HARRIGAN, 31, Stainsby-road, Poplar. 'Phone, East 3108.

WANTED Known, reliable Violinist, M.D., with own band of 6 combination, 2 violins, piano, 'cello, organ, and drums, seek immediate Cinema Engagement; reasonable terms; audition given any time. Write, H. FOLKARD, M.D., 37, Lupus-street, Pimlico, Victoria, S.W.

To Managers of Gardens, Piers, and High-class Hotels.
WANTED, an Engt., for season 1921, by First-class Mus. Dir. and Violin Soloist, with or without orchestra; extensive repertoire of music. Box 250, "The Era."

WANTED, Engt., by M. D., Pianist, 1st-class Revue, Mus. Com., or London Cinema. Wire, HARRIS, 64, Main Ridge, Boston.

WANTED, Engt., by Mus. Dir. (piano or baton); thor. experienced var. and cinema. M. D., 9, Melbourne-terr. Bradford.

WANTED, Engagement as Mus. Dir., cinema or café, by exp. Leader Violinist; 3 years last engagement; large and select library. Write full particulars. MUS. DIR., 28, Tennyson-street, Keighley.

WANTED, First-class Offers by experienced Mus. Dir. (solo violin), now engaged good theatre Midlands; composer and arranger; own pianist. Box 400. "The Era."

WANTED Known, CLAUDE BAILEY Musical Director and Violin Soloist, at liberty Feb. 5; can supply few select players if desired; highly efficient and reliable. 35, Mills-terrace, Chatham.

WANTED Known, to Managers and Proprietors, shortly at liberty, thoroughly experienced "Musical Director." Four years present engagement. Apply in first instance to
CONDUCTOR,
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WANTED Known, very excellent and popular Vaudeville Conductor at liberty, London or provinces; age 32; very temporate; good personality. References, testimonials and Press Notices of the highest order. Box 396, "The Era."

WANTED, ENGAGEMENT, BY SOLO VIOLINIST AND CONDUCTOR. VERY EXPERIENCED. LONDON ONLY. EUGENE BOWEN, 25, LITCHFIELD-STREET, CHARING CROSS-ROAD, W.C.

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WANTED, Position as Musical Conductor by SIGNOR LA CAMERA, late musical director Royal Cinema, Belfast; 19 years musical director Grand Theatre, Brighton; composer, arranger; fine musical library. Apply, SIGNOR LA CAMERA, 1, Dryden-street, Nottingham.

WANTED, Engt., Violinist (Conductor); cinema; long experience and good library; can open Jan. 31. YOUNG, Pupe House, Woodfield-avenue, Penn-Fields, Wolverhampton.

WANTED, Engagement as Conductor, cinema, London preferred, by a capable and experienced Musical Director (pianist), with or without library. Full particulars to Box 242, "The Era."

WANTED Known, Leader-Conductor, brilliant concert soloist, experienced leader of symphony and cinema orchestras; large high-class library; West End experience; London or first-class provincial cinema or hotel preferred; disengaged. Press notices and testimonials.
NORMAN NELSON.
37, Howley-place, London, W. 2.

WANTED, Engagement, by Violinist-Conductor, good soloist; first-class picture experience. Box 388, "The Era."

WANTED, Engt. by brilliant Pianist-Conductor, orchestra or self; fully experienced all branches; excellent repertoire; highest refs. ROWLAND HILL, 87, Lumsden-st., Bolton.

WANTED Known, Lady Violinist-Repetiteur requires further experience in cinema under leader; small library. 52, Salusbury-road, Kilburn.

WANTED, Engagement by a first-class Violin-Leader, used to any business and supply orchestra if required; can start at once. MUSICAL DIRECTOR, 11, Marlow-mans., Shoreditch, London.

WANTED Known, owing to disappointment, MISS BLANCHE LAUGHTON, Leader-Violinist, and MISS GERTRUDE LAUGHTON, Orchestral Pianist, are Disengaged; any business; out of London, seaside preferred. 35, Wontner-road, Upper Tooting, S.W. 17.

WANTED, by Experienced Violin Rep., Engt., cinema, London. VIOLINIST, 8, Nigel-road, Peckham Rye.

WANTED Known, Violinist Rept., Pavilion, Poplar, exper. in Tavan, Alder, Mouton Trios, vacant. 47, Aberfeldy-street, Poplar, E.

WANTED, Engt., Rep. First Violin; perm. or deputise. 196, Canterbury-road, Croydon.

WANTED, an Engagement by a Violiniste-Rep., London only; can start at once. VIOLINISTE, c/o G. Oleerst, 3, Cazenove-rd., Stamford Hill, N. 16.

WANTED, Engagement by Violinist-Leader; open at once; in town; audition after 6. Box 392, "The Era."

WANTED, Engagement in London by highly experienced Leader; can supply library if required. Box 390, "The Era."

WANTED, Engagement, to open to-day, by first-class Leader: Alder, Tavan, &c. Wire, Box 389, "The Era."

MUSICIANS' WANTS.

WANTED, Engagement, by Leader-Violinist; London only; first-class experience. State terms, to Box 391, "The Era."

WANTED, Engt. by Leader Violinist and Pianist, together; library 1,500 pieces, Tavan, &c. MUSICAL DIRECTOR, 28, Whittingstall-road, Fulham, S.W. 6.

WANTED, by First-class Solo Violinist and Leader, or with own trio or quartette, Engt., in Cinema, London or suburbs; fine up-to-date library; fitting music to pictures; moderate terms. Write, LEADER, 14, Gowan-avenue, Fulham, S.W. 6.

WANTED Known, Violinist-Leader, with large selection of music suitable for small orchestra, is open to engagement in cinema. Box 382, "The Era."

WANTED Known, Violiniste-Leader and Pianist (two) desire Change; 7 years' experience cinema; own first-class library; abstainers; reliable workers. Terms, &c., to Box 337, "The Era."

WANTED Known, Violin-Conductor (leader) desires Change; thor. exp. mus. com., drama, var., and pic.; library. Offers, Box 376, "The Era."

WANTED, a Change, by First Violin-Repetiteur, under reasonable M.D.; any distance for (genuine) permanency. VIOLINIST, 43, Chester-street, Coventry.

WANTED Known, G. E. BARBER, experienced First Violin or Viola; good tone both; disengaged, &c., May P.A., 39, South-quay, Gt. Yarmouth.

WANTED, Engt. by Violiniste as 2nd Violin or Rep.; any business (no leading); experienced in high-class cinema music; strong tone and quick reader; London or district only. Box 394, "The Era."

WANTED, Engagement, experienced Lady Violiniste, hotel or café; London or Seaside. Box 416, "The Era."

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A brilliant Solo Violiniste (lady).

Wide orchestra, high-class café experience, desires engagement as Chef d'Orchestra; first-rate establishment.

Play solos if terms satisfactory.

Distinguished appearance; thoroughly accomplished.

Gold Medallist, R.A.M., R.C.M.

Agreeable Seaside or Abroad, and give audition genuine good offer.

No cinemas.

Apply,

Box 408, "The Era."

WANTED, Deputising, by EDITH HARDING (Violin), Jan. 28, for 2 or 3 weeks. Wire, 57, Maitland Park-road, Hampstead.

WANTED, Deputising, this week and next. NETTA MacLENNAN, Violiniste, 26, Quex-rd., N.W. 6.

WANTED, Engt., Violinist and Pianiste (or trio); at lib. Feb. 28; café, hotel, cinema. Glasgow or West preferred. Splendid repertoire. Box 350, "The Era."

WANTED, Engt. by American Jazz Drummer.
Box 384, "The Era."

WANTED Known, disengaged, first-class violin or clarinet; thoroughly experienced, any business; town only. 26, Penn-road, Holloway, N. 7.

WANTED, permanent Engt. as 2nd or Repet Violin. Please state terms and hours to H. FOREMAN, A.M.U., 10, Ballantine-drive, Ayr, Scotland.

WANTED, Engagement for Second Violinist, for cinema. VIOLINIST, 17, Hornshay-street, Canterbury-road, Old Kent-road, London, S.E. 15.

WANTED, Seaside Engagement, in Ladies' Orchestra, Young Lady, 3rd Violin (good); 3 years' experience; near Liverpool preferred. MISS ELSIE, 23, Waterloo-road, New Brighton.

WANTED Known, Solo Violinist, with good library requires good Engagement in London café or cinema. Box 429, "The Era."

WANTED Known, French Horn; any bus.; tour or perm.; vac. Feb. 12. Particulars to FRENCH HORN, Coliseum Theatre, Glasgow.

WANTED, by Solo Cornet, seeks work. Dances, &c., or could provide good Trio, piano, violin, and cornet; all up-to-date works. G., 25, Elizabeth-st., Walworth, S.E. 17.

WANTED Known, Cornettist, at liberty through theatre closing. State terms first letter. CORNETTIST, 2, St. George's Parade, Wolverhampton.

WANTED, by first-class Solo Cornet and Trumpeter, Engagement; any business. Address, Pavilion, Colwyn Bay. Next, Pavilion, Rhyl.

WANTED, Situation, as Solo Cornet; any business; London preferred; professional musician. D. LEWIS, 48, Gt. Cambrideg-street, Hackney-road, E. 2.

WANTED, by Reliable Cornettist, Engagement, Pictures and Variety or Pictures only; first-class refs.; distance no object. Wire or write, CORNET, 34, St. George's-road, West Hampstead.

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WANTED Known, Clarionet disengaged; can open Monday; 1st-class picture house preferred; flat or sharp pitch; thoroughly experienced. SOLOIST, Clar., c/o 50, Bentley-street, Clethorpes.

WANTED Known, Clar. Pupil, ALEC SMITH, dep., any bus., high or low pitch. R. H., 69, Narford-road, Upper Clapton, N. 5.

WANTED Known, first-class Clarinet, at liberty; can open at once; just concluded tour good theatre; or first-class picture house Soloist, high or low pitch. Particulars to CLARINET, 46, Virginia-st., Southport.

WANTED Known, Clarinet, exp. any bus.; A.M.U. JONES, 19, Bank-st., Darwen, Lancs.

WANTED Known, exp. Clarinet, free Feb. 7, Theatre, Cinema, Opera; high and low pitch. GRIFFIN, 12, Caxton-rd., Wood Green, N.W. 22.

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MUSICIANS' WANTS.

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WANTED Known, experienced 'Celliste, well up in Tavan and Alder; strong tone; good soloist; good instrumentalist; would like West End Cinema or Café Engagement. Terms to Box 386, "The Era."

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WANTED, Engt., 'Cellist, cinema, evenings only, in or about London. Write, H., 31, Brightwell-crescent, S.W.17.

WANTED Known, 'Cello and Piano, disengaged; would deputise; A.M.U. Terms, 'CELLO, 50, Russell-square, W.C.

WANTED, Engagement, experienced 'Cello or Bass; good tone; at liberty; any business. 'CELLIST, 50, Bellingham-road, Catford, S.E. 6.

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MUSICIANS' WANTS.

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MUSICIANS' WANTS.

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Basses:
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"WOMEN AND THE STAGE."

THE CONTROLLING FORCE IN THE THEATRE.

Speaking to the members of the Golders Green and Hampstead Garden Suburb Ethical Society recently about "Women and the Stage," Mr. Frederick Whelen recalled that it was not until Charles I.'s time that women were permitted to enter the actors' profession, although before this, during the Tudor period, they had taken part, in an amateur way, in the popular mummings, masques, and pageants of the day. It was significant to his subject that the first English actress to appear on the London stage, Mrs. Margaret Hughes, who played Desdemona in Shakespeare's "Othello," wrote and recited a prologue in which, speaking for herself and her sister actresses, she said, "We come to civilise the stage." From her day on women had taken rank with men on the stage, and had gained equal fame. To-day women were the controlling force in the theatre. They wrote plays, managed theatres, were the chief reformers in stage matters, actively prominent in such movements as the recent trades union movement, made up a great proportion of the audiences—in fact, without women the stage of to-day would be in a parlous state.

In the past few years before the war all the interesting things done in provincial cities had been the result of women's work and enthusiasm. The Abbey Theatre, in Dublin, was due to the efforts of Lady Gregory. In Manchester Miss Horniman's short-run seasons, besides giving encouragement to a number of now well-known dramatists who, without her help, would never have been heard of, provided the players with a training-ground for experience. In one season of five months an actress in the Manchester company played eleven big parts; another fifteen parts. In London the only theatre wherein actresses had the chance of playing many parts—the Old Vic.—was also managed by a woman.

Evils of the Long Run.

From the point of view of art, the fact that a clever actress should be confined to playing one part for a couple of years on end was absolutely degrading, to mentality and to ideals. He compared the lot of our actresses with that of Mrs. Siddons, who, if she lived to-day, would be compelled to sacrifice her genius and ambition to the exigencies of the long-run system. It was in consequence of this system that to-day, for a woman, the stage was a hopeless, rotten business. If she entered the profession with ideals, as many of them did from the dramatic schools, she had very little chance of realising them. Actresses were full of enthusiasm for their art, and were only too willing to work hard; and it was a crying shame that they should be driven to this pass after their centuries' long struggle to gain a position against the prejudices and narrow-mindedness of opponents of their profession.

Unless public-spirited people came forward to start repertory theatres he had no hope that this condition of things would be altered. There was such a huge demand for the fifty London theatres which were in the hands of enormously wealthy syndicates that nothing was to be looked for in that direction. He urged local people everywhere to begin in a humble way and to form dramatic societies which would create a taste for the best drama, and later on lead to the establishment all over the country of local repertory theatres.

OLDHAM'S QUARTER-CENTURY MANAGER.

On Friday next week Mr. Ernest Dottridge will reach his 25th year of catering for the Oldham public. It may truthfully be said that he is still going strong, and is as eager as ever to get the best that is going. When he first took a lease of the Colosseum Theatre there were only the Theatre Royal and the Gaiety Theatre in opposition, and it was considered there was just one too many. What a different tale is to be told now!

Mr. Dottridge speedily brought his experience to bear upon his work by bringing the best of companies, and huge business was the result. He succeeded in securing the Royal Carl Rosa Opera Company, which had not been to Oldham for sixteen years previously.

Very soon after his start in Oldham Mr. Dottridge found opposition; in fact from the very beginning he has had to fight. Owing to the death of a very old friend, and a most respected lessee of the Theatre Royal—Mr. Lindo Courtenay—Mr. W. W. Kelly took over the house. He, however, only held the tenancy for a few days, as the Northern Theatres Company purchased his lease. This meant strong opposition to Mr. Dottridge, as he had only one theatre to offer, and the Northern Theatres were able to offer several in conjunction. He was not to be knocked out, however, and kept up his run of big attractions to good effect.

Shortly after the Empire Theatre of Varieties Co. was formed, and the Empire Theatre was built. Then came a great battle. It looked long odds against Mr. Dottridge, who, however, took off his coat, the result being that before long overtures were made for Mr. Dottridge to join up with the Empire Co. Ever since he has been general manager for the company, and is, although not generally known, joint managing director with Mr. Joseph Platt—an excellent combination.

The company shortly afterwards purchased the Royal and the Gaiety Theatre. Further opposition came when Sir Walter de Frece and others built the Palace just as Mr. Dottridge had got the Royal going strong with variety. Nothing daunted, our valiant manager converted the Empire to the purposes of the variety, and so three halls were clashing with the same kind of programme. Eventually the Palace proprietors cried enough, and the result was the purchase of the Palace by the Empire Company.

At the time the Palace was being built up went the Grand Theatre. For several years the support was not encouraging, for, strange to say, what may be termed "the highest class" companies were not patronised, and some of the very best played to beggarly arrays of empty benches. Of late there has been a great improvement in this respect, and no doubt Mr. Dottridge will yet see his ambition realised that the Oldham public will appreciate class comedies and high-class plays as well as they do anything musical.

It is to be seen that Mr. Dottridge has been busy during the past 25 years. Although he has for the last 18 months lived in St. Annes, he is in Oldham every Monday to see all started for the week; on several Thursdays and throughout the week visiting places to view entertainments. Mr. Dottridge modestly says that more than half the success he has achieved has been through having such an excellent company Director in Mr. Platt, and such a happy and strong board.

He is 62 years of age, and started in the theatrical industry at the age of seven.

WATFORD PALACE THEATRE.

Messrs. Levaine and Lawrence are staging their successful musical comedy, "Oh, Betsy!" at the Palace this week, and on Monday it was given a very cordial reception. There is a delightful little love story to interest the audience, but the piece is mainly made up of a number of excellent musical numbers, which are exceedingly well rendered. The acting of the principals is also deserving of the highest praise. The cast is headed by Mr. George Laurence as the Hon. Archie Fitzgerald, a rôle for which he is admirably suited. His singing is also of a high order, especially a rag-time number, for which he was encored. Harry Leraine makes an ideal Mrs. Meadows. Mr. Fred Burrell as Peter Pepper, a chageur, is extremely clever, and evokes hearty laughter by some capital knockabout business. Betty Meadows is charmingly portrayed by Miss Peggy Mackintosh, who sings the numbers allotted her in a particularly fascinating style. Mr. Ted Elgar is the Septimus Sleek, and scores very successfully. Mr. Joseph Bowling as the hero, Alan Tremaine, acts and sings in a way which meets with hearty approbation. Messrs. T. L. Murphy (Reggie Landon) and George Fernley (Meredith) and Miss Laurie Morris (Rossie Dawn) complete a very capable company. The chorus is exceptionally well dressed, and the staging effects are excellent. Mr. Ernest Eagle is the musical director.

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.

SMYTHE.—In loving memory of R. S. Smythe, scenic artist, who passed away Jan. 22, 1914.

In fond, loving memory of Willie, beloved son of the late William Hamilton (Hamilton's Excursions). Never forgotten by his devoted mother. Jan. 24, 1894.

London's Welcome.

Mr. Albert Coates, back from the United States with fresh laurels, conducted the London Symphony Orchestra at Queen's Hall on Jan. 17. The hall was full, though the programme was a falling-off from the earlier parts of the season.

In excerpts from his Celtic drama, "Dylan," Mr. Joseph Holbrooke is more voluble than coherent in the disguise of a Druid's robes and a biretta à la Wagner. Pages from d'Erlanger's opera, "Tess of the d'Urbevilles," recalled a Covent Garden joke of the old days when Wessex folk strutted the stage singing in Italian. Mr. F. Lamond's revenge for internment at Ruhleben seems to be the ruthless showing-up of the most German music, and he played Brahms's B flat Concerto—frightfulness!

So, though the field was large, the gleanings were few. Purcell (in a suite arranged by Mr. Coates from some minor works) afforded most per square foot.

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Best wishes. Yours truly,
(Signed) HARRY SHIELS.

22, Rockcliffe Road, BATH,
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Perhaps it will interest you to know that I have been
INUNDATED WITH APPLICATIONS
from which I have got everything I require, which proves the value of your paper as an advertising medium.

Yours faithfully,
(Signed) JAN HURST.

You may make any use of this testimonial that you desire.

Rosario,
Lower Warberry Road, Torquay,
November 19, 1920.

Dear Sir,—Re Wanted Musical Director, Ilfracombe. Please do not insert this again except to
"Thank applicants, position now filled."
Your advertisement has brought great number of applications.

Yours truly,
(Signed) JAS. P. MOORE.

Hippodrome, Stockton-on-Tees.
December 14, 1920.

Dear Sir,—Please withdraw enclosed advertisement. I had
NINETY-EIGHTY REPLIES
and pleased to say I have settled the berth once again through your valuable medium the "Era."

Yours faithfully,
(Signed) R. J. W. HARRIS,
10 Loonies Co.

THE REASON

is simple. "The Era" is not only read by everyone that matters in the profession—it is always First! Published on Wednesday morning—a day earlier than any other professional paper—it gives both managers and artists more time and opportunity to fill dates and vacancies satisfactorily.

FIRST IN 1837 FIRST IN 1921

ALWAYS A DAY IN FRONT!

LONDON SUBURBAN THEATRES.

THE SURREY.

With the passing of the very successful pantomime, "The Forty Thieves," there will be seen at the Surrey Theatre during the next few weeks some first-class attractions, and it is to be hoped that the enterprising lessees, Mr. and Mrs. Hamilton Miln, will meet with the success they deserve. This week Comic Operas, Ltd., present Mr. Bannister Howard's company in that prime favourite, "The Silver King," one of those fortunate dramas with which time deals gently. As Wilfred Denver Mr. Herbert Humber was very convincing, speaking his lines with a remarkable clearness and acting with fine earnestness. Mr. Alfred Terris was the faithful servant, Jaikes, and here we had a capital portrayal of an old man. As the much-tried Nellie Denver, Miss Effie Bartlett soon gained everyone's sympathy, and she acted with admirable intuition. Mr. Leslie Elles gave an impressive rendering of the part of the Spider, whose villainous confederate, Elijah Coombe, was played by Mr. Arthur Wright, who soon got himself cordially disliked by the "gods," a testimony to his excellent work. In minor parts Mr. Billie Owen as Corket, Mr. Fred May as Cripps, Miss Edith Manton as Dive Skinner, all contributed their quota to the success achieved.

WIMBLEDON THEATRE.

"Cinderella," this year's pantomime at the Mulholland's Theatre, may justly be acclaimed as one of the very best, from every point of view, of the series of eleven productions. It is now in its final week, but is still attracting large audiences, and many patrons have witnessed it again and again with increased pleasure. Several new songs, comedy items and much droll "business" has been introduced. Of the first of the above two are "Golden Chimes of Arcady," a fascinating tune, sung by Prince Charming, who also renders "Thoughts of You" very pleasingly; a duet given by Cinderella and the Prince, "If You Know, Please Tell Me Why," also Dandini's "I'm Coming Back to Li' Old London." Miss Gwen Price is acknowledged by all to be as dainty and delightful a Cinderella as can be wished for. Miss Gladys Lloyd looks very handsome in her rich costumes as Prince Charming, and acts with much vivaciousness. Mr. Lloyd Morgan is bright and gay as Dandini, and Miss Francesca Della is a dashing Duke of Nolando. Of comedy there is much, and it is of the right kind. Florence and Maud Sprightly deserve high praise for their splendid work as the Ugly Sisters, the laughter they obtain is thoroughly deserved. Mr. Leslie Sarony as the Baron has improved his part considerably, and W. Bert C. Evremonde as his massive wife is highly amusing. Another artist who contributes no little merriment and is quite a favourite is W. Bert Edwards as Pickles, the irresistible Page. The dancing is specially commendable, Mlle. Felicina and Miss Penelope Spencer are the principals. The final scene, the garden of the Prince's Palace, deserves warm praise, as does also the Fairy Boudice.

WINDSOR NEW THEATRE ROYAL.

Mr. Charles Doran and his Shakespearean company are paying their first visit to Windsor. "The Merchant of Venice," chosen for the first performance, was splendidly staged and costumed, and received a great welcome from a large and appreciative audience. On Monday night Mr. Chas. Doran was seen at his best, and played with great effect; he is ably supported by a clever company, which includes Eric Adeney, R. Tudor Owen, Muriel Hutchinson, Harold Grahame, Robert Lang, Althea Glasby, Hilton Edwards, Donald Woolfitt, Arthur Young, Valerie Dove, William J. H. Culff, Edward J. Wood, Edith Sharpe, Neil Porter, Kathleen Kennan, Reginald Jarman, Noelle Sonning, Alexander Brownlow. The other plays in the week's repertory are: "As You Like It," "Macbeth," "The Taming of the Shrew," "Hamlet," "The Tempest," and "Julius Cæsar."

A BERNARD SHAW SEASON.

The Bernard Shaw Repertory Season opened very successfully at the Everyman Theatre on Monday with a revival of "You Never Can Tell." This sparkling comedy is not new to the Hampstead theatre, for it has to its credit the biggest success of last season's repertory. The play has been almost entirely re-cast, however, since our first notice, and the only member playing his original part is Mr. Nicholas Hannen, who is repeating his delightful performance as Valentine. Mr. Brember Wills, who played Crampton in the autumn, is now much better suited in the character of William. It is a very charming study, rich and tender and humorous. Mr. George Hayes gives one of the best performances of Crampton we have ever seen. Mr. Douglas Jeffries made a clever little study of Finch McComas, and Mr. Felix Aylures, an interesting addition to the Everyman company, played very amusingly the part of Bohun. Miss Dorothy Massingham, who plays Gloria, gave a well-nigh convincing picture of that high-brow young woman. Miss Hazel Jones looked exceedingly pretty and pouted very attractively as Dolly, but she was not the pert, sharp little person of the play, whereas Mr. Leslie J. Banks, who acted very well, was almost too much the real man of the world, without the proper suggestion of the naïve youthfulness of the part. The Parlourmaid was efficiently played by Mr. G. Johnston-Campbell. The play was produced by Miss Edith Craig.

NEW COMPANY REGISTERED.

ATOME CINEMA, LTD.—Registered Jan. 19; 28 Denmark-street, W.C. 2. To carry on the business of film manufacturers. Capital: £2,000, in 2,000 shares of £1 each. Directors: N. E. Barber, 37, Elderton-road, Westcliff-on-Sea; Grace Laws, Yarrell Mansions, W. 14; H. H. Lorie, 12 De Walden Court, New Cavendish-street, London.

Princess Helena Victoria will attend a performance of "The Mollusc," by H. H. Davies, to be given in King George's Hall, London Central Y.M.C.A., Tottenham Court-road, this (Wednesday) evening, at 8.15 p.m., in aid of the Y.M.C.A. Hut for Ex-Service Men at Shepherds Bush and of the National Women's Auxiliary of the Y.M.C.A., of which Her Highness is president.

"HER NIGHT OF SACRIFICE."

Drama, in Eight Scenes, by Dorothy Mullord, Produced for the First Time at the Elephant and Castle Theatre, Monday, Jan. 24.

Dennis Courtney .. Mr. Chas. A. Baker
Ralph Heatherley ....George A. Butler
Humphrey Arthur Higgins
George Gormley
Alf Sparkes ..... Victor Knight
Dr. Adams ..... Stanley Maude
Abbott ..... Alfred Somers
Harriet Higgins .... Miss Gladys Gaunt
Ermentrude Higgins..Joan Carrington
The Hon. Mrs. Paton .... Maud Linden
"Bunny" Courtney ..... Sybil Mavis
Joan Courtney ..... Dorothy Mullord

After a four weeks' run of pantomime, Mr. Charles Barnard has reverted to the legitimate, and for the opening of his season selected Miss Dorothy Mullord's new play. This favourite authoress has in "Her Night of Sacrifice" provided an ingenious and absorbing story. The play was presented by Mr. Lew Lake.

Dennis Courtney, an Army captain, during the war period marries Joan, a social butterfly. On his return to civil life he enters the service of a rich financier, Ralph Heatherley. Joan is very extravagant, and to find the wherewithal to provide her wants Dennis appropriates £2,000 of Heatherley's money to speculate with. Heatherley is an old flame of Mrs. Courtney; on his becoming aware of the embezzlement he makes a "deal" with the wife that she shall "sacrifice herself for a night." Dennis, unaware of Heatherley's knowledge of his lapse, is in the meantime dispatched by his employer to Manchester. Joan dines with Heatherley, and afterwards returns to his chambers with him, when she has a fainting fit. Dennis, en route to Cottonopolis, discovers that his "deal" on the Stock Exchange has proved successful, and that he is a rich man. He returns home, to find his wife absent, and when she returns in the early morning forces a confession from her—a very powerful scene between man and wife.

Dennis's whole purpose now is revenge on his employer, and he practically ruins the financier. Heatherley begs him not to bring him to the lowest depths, and assures Dennis his wife is a pure woman. With Joan's powerful appeal for mercy for her would-be betrayer, Dennis forgives him, and the curtain falls on the happy reconciliation of husband and wife.

Miss Dorothy Mullord finely depicted the struggles and pathos associated with the rôle of Joan Courtney. Mr. Chas. A. Baker realised with skill the part of Dennis, and played throughout with praiseworthy restraint, to be highly praised. Mr. George A. Butler, too, was successful as the rich Ralph Heatherley. Mr. George Gormley (Humphrey Arthur Higgins) was seen to advantage as a newly-rich greengrocer, and in the low comedy scenes received capital support from Miss Gladys Gaunt as his over-dressed, be-ringed wife, and from Miss Joan Carrington as the daughter, "a very modern" young lady. Miss Maud Linden was effective as a cold, unfeeling society beauty, the Hon. Mrs. Paton, and Sybil Mavis made a sweet little "Bunny" Courtney. Mr. Victor Knight was admirable as Alf Sparkes, and Mr. Stanley Maude was a dignified Dr. Adams. Abbott found a capital exponent in Mr. Alfred Somers. The play was well staged by Mr. Lew Lake; indeed, the entire production reflects great credit on that well-known entrepreneur.

NORTH LONDON DRAMATIC SOCIETY.

It is open to question whether the members of the North London Dramatic Society, which is included in the group of the British Drama League, had not set themselves rather too formidable a task when they decided to give a public performance of "The Merchant of Venice," which attracted a large audience to the Northern Polytechnic on Saturday evening. The representation, however, had its redeeming features, the Shylock of Mr. Castle Chambers standing out as a performance of considerable merit. He was successful in giving an impressive portrayal of the contemptuous attitude of the Jew towards Christians, and he also bore himself well in the trial scene. Jessica had an attractive and capable representation in Miss Rose M. Ede. Miss Alice Noble was a rather stately Portia, and Miss Elsie Manley a sprightly Nerissa. Miss E. Helen Orridge successfully doubled the parts of the Duke of Venice, Miss Babs Hagen appearing as the Prince of Arragon. Mr. Frederic Tomlin was the Antonio, and Mr. John Macnair the Bassanio, their friends being played by Messrs. Fred Mince, David W. Davies, and Reginald F. Pitt. Mr. Leonard Stingnell was the Lorenzo, and Mr. John Mitchell represented Tubal. The Old Gobbo of Miss Louise Pollard and Launcelot of Miss Daisy M. Culver were creditable efforts to play rôles that present many difficulties to young women amateurs. Other parts were sustained by the Misses Maisie Lock, Miss Kathleen Finch, Mr. Bertrand Townsend, and Mr. Hedley Exell.

The play was produced by Messrs. Frederic Tomlin and Leonard Badman. Mr. George Davey and Miss Marie Shelley rendered the vocal music occurring in the third act. The orchestra which played selections during the evening was under the conductorship of Mr. G. A. Parker. Miss Vaughan was at the piano.

ROYAL AIR FORCE.

The Royal Air Force is now busy recruiting in order to establish itself on a peace basis. The pay commences at 3s. per day for unskilled recruits, and 3s. 6d. per day for skilled men, but any good tradesman who successfully passes the trade test may be practically certain of joining up at not less than 4s. per day, and this pay increases with promotion. An airman receives, free of charge, clothing, food, lodging, medical attendance, and has at least four weeks' holiday during the year. His life is varied and healthy, sport of all kinds being encouraged. Camps are now being laid out complete with cinema theatres, recreation rooms, reading rooms, canteens, playing fields, etc.

Great interest is being taken at Maidenhead in the coming visit, on the 31st, of Mr. Robert Hale's company in "The Right to Strike." Mr. Hale is a resident in the district, and record bookings are anticipated. Special invitations have been sent to the local doctors and clergy.

TEMPTATIONS OF THE STAGE.

The second instalment of Mr. Herbert Darnley's contribution to the "Leicester Chronicle" deals with the question of morality on the stage. Mr. Darnley is of opinion that the sins laid at the door of the stage are greatly exaggerated. "The stage," he writes, "has always been a target for the poisoned arrows of the narrow-minded, the uncharitable, the hypocritical, and the sheep-brained, who accept every story told them by those who, more often than not, have some personal axe to grind.

"There are temptations to the girl on the stage," continues Mr. Darnley, "just as there are to the girl in an office, though in both cases the temptations come principally from outside the business; and also for a man there are many pitfalls to be avoided, one great one being the many hours of idleness during the day. But to the healthy-minded, evenly-balanced, and, above all things, ambitious man and woman, the almost unlimited amount of daily leisure is one of the greatest blessings in our business, for it gives ample time for sport or study, or, if the work happens to be a little over-taxing, recuperative rest.

"A lot of green ink has flowed lately from inspired pens in propaganda work by certain stage societies, whose ends have been most praiseworthy, but whose methods have been, to say the least of it, wanting in thought. I refer principally to the recent endeavours on the part of the Actors' Association to get for its members a favourable form of contract, and also to deal a knock-out blow to that menace to our business—the bogus manager. Both these objects are worthy of every help, and such help has been given not only by my own Association of Touring Managers, and other managerial societies, but by almost every responsible manager in the business.

"Faced with a three to four hundred per cent. increase in the cost of almost everything connected with the business of the theatre, managers have agreed to the increased salaries and conditions demanded by the A.A., although they, the managers, have had no opportunity whatever of getting a larger return for their work and investments. It is, therefore, rather galling to find a certain section of the Press lending itself to the publication of letters, articles, and pars, in which every chorus girl is a poor, down-trodden creature, whose one and only enemy on earth is the wicked, immoral, soul-destroying wretch, the theatrical manager. This sort of thing may gain a lot of sympathy for the ends in view, but when that sympathy becomes, as it must do, coupled with a feeling of disgust in the public mind for the whole business of the stage, the ends become frustrated and defeat themselves."

THE LATE J. W. BRADBURY.

The funeral of the late Mr. J. W. Bradbury, who died on the 15th inst, at the age of 68, took place last Thursday afternoon at Streatham Park Cemetery. During his long stage career Mr. Bradbury played many important parts, amongst these being Mr. Mallet in H. J. Byron's "The Girls," Sam Smart in "A Military Manœuvre," Hunt in "Ourselves," Gregory in "The Guv'nor," Tom Potts in "Written in Sand," &c.

Mr. Bradbury had acted with Irving and Alexander; he was also a member of J. L. Toole's company; later he played that famous comedian's parts on tour, and appeared in numerous Strand and Gaiety burlesques. He made his last appearance nearly a year ago in "A Dark White Horse," at the Coliseum, with Mr. Gilbert's company. The deceased actor, who leaves a widow, never recovered from the loss he sustained by the death of his only son, Roland, who was killed in the war.

"SAWING THROUGH A WOMAN."

We described last week the turn at the Finsbury Park Empire provided by Mr. P. T. Selbit, entitled "Sawing Through a Woman." On Tuesday Mr. Selbit interviewed applicants who had assembled in response to his offer of £5 a performance to any suitable girl who would undergo a nerve test and appear subsequently in his act on the stage. Many of the 300 who applied displayed considerable nervousness. Eventually a dozen were chosen for the ordeal, part of which consisted of a revolver shot fired at close quarters from behind. So nervous were the entrants, that on the first three or four names being called out no one responded; but on Mr. Selbit pointing out that, although a sound heart was necessary (there must be no fainting in the box during the performance), any actual danger was more apparent than real, the testing began in earnest.

It fell to the lot of Miss Winifred Grace, of Balham, to be the first one accepted, while the names of others were taken for future engagements. Miss Grace appeared in the performance at the Finsbury Park Empire on Friday last.

"Sawing Through a Woman" will be shown in Birmingham next week.

"THE SINGING VAGABOND"

Song Scena, Music by Eric Randolph, Dialogue by Norman H. Lee, Produced at the Empire, Nottingham, on Jan. 24.

This song scena is a charming little episode in which sentiment and light humour are deftly combined. It serves to show the happy, careless life of a Bohemian songster (Mr. Eric Randolph), who travels the country in his caravan, singing his way into the hearts of the simple folk, and incidentally earning his livelihood. A country maiden (Miss Margot Joyce) is attracted by the romantic personality and passionate love songs of the vagabond, who himself falls a victim to the wiles of Master Cupid.

Mr. Randolph possesses a very tuneful and sympathetic tenor voice, and his enunciation deserves the highest commendation. His opening song, "The Home That Means Heaven to Me," was given with rare taste and expression. This was followed by the rollicking number, "A Vagabond Am I," which brought him hearty applause. A bright and effective duet, "Honeymoon for Two," capitally rendered by Mr. Randolph and Miss Joyce, gained warm appreciation, and the final tableau found Miss Joyce playing a dulcetone inside the caravan, while Mr. Randolph gave an impressive and finished rendering of "It's a Wonderful Song, 'Home Sweet Home.'" Miss Margot Joyce made a dainty exponent of the country maiden. The entertainment throughout is refined and artistic, and was accorded a very gratifying reception.

MEMORIES OF THE 'OLD BRIT.'

UNDER MRS. SARA LANE'S REGIME.

In an article which appeared in "The Era" some time ago an account was given of how the Old Britannia Theatre, at Hoxton, at one time a regular pantomime house, but more recently devoted to the moving pictures, came into existence, and also its history up to camparatively recent times, when it flourished under the astute management of the late Mrs. Sara Lane. The policy she so successfully pursued for many years would undoubtedly have meant disaster if followed by the director of any ordinary theatre. The members of her stock company remained with her until they were incapacitated either by old age and its infirmities or death claimed them. And so it came about that as time passed the manly hero of successive dramas was played by an actor who had arrived at that interesting period known as middle-age, while the charming heroine was represented by an actress who had long since left the sunny days of youth behind. But the "Brit." patrons were not critical in these matters; they preferred the "old familiar faces," and a stranger to the boards of the Hoxton playhouse could never count upon a cordial reception unless he, or she, happened to be a star—such, for instance, as James Anderson—that shot across the local theatrical firmament and disappeared.

The Bill of Fare.

The dramatic fare, too, was supplied by three or four authors whose names were scarcely known beyond the borders of Hoxton. They turned out their plays with machine-like regularity, and at a wonderfully rapid rate to keep pace with the frequent change of programme. That remarkably versatile lady, Mrs. Sara Lane herself, successfully tried her hand as a playwright. On Nov. 10, 1872, was produced at the "Brit." a drama adapted by her from the French, entitled "Taken from Memory," which seems to have met with a very favourable reception. In course of time, however, Mrs. Lane made a slight concession to the prevailing fashion. The worn-out stock playwrights were given a rest, and the experiment was tried of staging dramas which had run for a long time at West End houses. The innovation proved to be successful. Not many months before her death Mrs. Lane acknowledged to a journalist who interviewed her that a change had come over the audiences at the "Brit."

Mr. Henry Arthur Jones's "Middleman" had just been performed there with great success. "I remember the time many years ago," she said, "when 'The Middleman' wouldn't have drawn at all after the first night. In those days we used to put on such awful rigmaroles as 'Sweeney Todd,' the barber of Fleet-street who used to murder the people that came to be shaved, cut them up and sell them to Mrs. Lovat, a pastrycook, to make pies of them. But," she added, "the play must have a good moral whatever it is. Our people wouldn't care for anything that hadn't a moral." Well, Hoxtonites might have been very strict about plays with morals, but their language was occasionally—to put it mildly—somewhat lurid.

The Original "Book."

Another feature peculiar to the "Brit." was that the author of the pantomime was not permitted to make use of any of the ancient nursery tales; he had to invent the story himself and introduce original characters. A strict bar was put up against "Dick Whittington," "Aladdin," "Robinson Crusoe," "Cinderella," and all the rest of them. Some of the titles of these Britannia Christmas pieces were as original as the stories. The pantomime produced at Christmas, 1872, was called "Tom and Harry; or the Spelling Book, the Lion and the Mouse, and What Don't Care Came To," by Charles Merion. It seems that even in the merry Christmas play the "Old Brit." audiences insisted upon a moral.

The Britannia Festival.

What was known as the Britannia Festival was a function that had not its counterpart in any other theatre in the kingdom. It took place annually at the conclusion of the autumn season. On this special occasion, after the usual evening performance, all the members of the company were, when the curtain rose again, found to be seated on chairs arranged in semi-circular form, and a stranger present might have quite reasonably supposed that an entertainment of the Christy Minstrels type was about to be given. Each of the players in turn then came forward and recited some half-dozen lines of rhymed verse as the representative of the character in one of the many dramas in which he or she had appeared during the past season.

A Shower of Gifts.

As each performer concluded the verse assigned to him or her a perfect shower of substantial tributes of admiration from the crowded stalls and pit fell upon the stage. It was by such tangible tokens that the Hoxtonites delighted to offer evidence of their appreciation of the performances of their stage favourites. The gifts were in the form of parcels, neatly packed and of varying size; and the writer was told that their contents were for the most part useful rather than ornamental. It was whispered confidentially that the articles which the ladies of the company found in the brown paper packages included not only handkerchiefs, gloves, bottles of scent, and boxes of chocolate, but stockings, corsets, and other choice articles of lingerie. For weeks before the annual Festival the work girls of Hoxton, whose evening at the "Brit." was a great treat after a day's close confinement in factory or warehouse, saved up their money for the purchase of these nice little presents. The fortunate players who were always cast for the hero and heroine came in for the greater share of them, but the less prominent members of the company were not by any means forgotten. The sight of the actors and actresses picking up their parcels—the gentlemen, of course, coming to the assistance of the ladies—and then, after bowing their acknowledgments, retiring laden with these offerings of humble admirers, is never likely to fade from the memory of those who witnessed these unique theatrical festivals.

That delightful young soubrette, Fabbie Benstead, sister of Lucille, is, we hear, making a big success in "The Little Dutch Girl," on tour, in the character part played by Miss Cicely Debenham in the London production. Fabbie has been re-engaged for the autumn tour, which will be on the road until the end of May.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—Third and last week week of pantomime, "Cinderella."

TIVOLI.—O., Tivoli, Aberdeen, Ltd.; A. M., Mr. W. Lothian Gilbert.—"The Disorderly Room"; Celestus, the white wizard; James Hunter, raconteur; Saltley and Lady, wire artistes; Kuba Quartette, in musical ensemble; Hanlon Charles Troupe of trampolinists; and pictures.

PALACE.—P., Tivoli, Aberdeen; A. M., Mr. A. Lamont.—Harry McKelvie presents pantomime, "Tommy Trotter."

Boors, The Chemists, 141, Union-street.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. J. H. Jackson.—Nicol and Martin, expert comedy cyclists, submit a clever turn here; Jean Gordon is an interesting comedy conjurer; the Four Sisters Martelloni present one of the best acrobatic turns seen here; Tom Fox is a popular comedian; Ernesto continues to attract many admirers as a juggler and equilibrist; Edwards' musical act receives much applause; and Syd May proves himself a clever mimic.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, junr.; B. M., Mr. Jno. Revill.—The bright musical comedy, "Pretty Peggy," toured by Messrs. Redford and Russ' company, is here this week.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle.—Messrs. Jazon and Montgomery's pantomime, "Aladdin and His Wonderful Lamp," is here. Miss Dolly Ross is a dashing, tricky boy as Aladdin, Miss Rene Dawson, an attractive Princess; Mr. Ally Benson, as a comic Widow Twankey; with Melvo and Mayo as the Vizier and Pekoe; O'Dare and Victor as comic detectives, and Lottie Stone's Six Pekin Belles.

Boors, The Chemists, 140, Old-sq.

ATTERCLIFFE.

PALACE.—Lessees, Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. D., Mr. Herbert Stone.—A first-class bill is contributed to by J. Alexander's Grand Opera Singers, in popular "Gems from the Opera"; the Three Sisters Macarte, in potpourri, dancing, singing, light wire, and trapeze act; Alexandre, bird mimic; Jack Dancisto, acrobatic dancer; Phelps, singing ventriloquist; and The Versatile Twins, in a pleasing instrumental, vocal, and dancing act.

BARROW-IN-FURNESS.

ROYALTY.—L., Mr. Hugh Robertson; M., Mr. T. W. Armstrong.—Mr. Frederick G. Lloyd presents "The Chinese Honeymoon."

TIVOLI.—L. Signor Pepi; M., Mr. J. G. Johnson.—The Four Storks, Daunton Shaw's Trick Cyclists, Jean Brodie, Thos. Rees, Dene Dunlop, Court and Goodie, and Collins and Gee.

BARRY DOCK.

THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; R. M., Mr. Harry Watson.—Messrs. Arthur Gibbon and Arthur Rigby present the pantomime "Red Riding Hood."

VINT'S PALACE.—P., Mr. Leon Vint; M., Mr. H. E. Gilley.—The 6 Esmes, singing and dancing act; the Musical Godfreys; and pictures.

Boors, The Chemists, 85b, Holton-road.

BATH.

THEATRE ROYAL.—L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—The Bath Operatic Society are presenting the delightful comic opera "Merrie England," Mr. Shelford Walsh being responsible for the production, and Miss Mary Wood acts as musical director and conductor. Amongst the principals are L. E. C. Baker, A. B. Fortt, F. H. Fortt, W. Amison, and Lily Morgan. The new-comers include Miss N. Reid, Miss Edythe Baggs, and Miss Valerie Christopher.

PALACE.—D., Mr. W. S. Pearce.—The Chelsea Pensioners, in their scena, "Glories of the Past," are proving an enormous attraction here. The Dulcie Sisters, song and dance artists; Ringle Bros., jugglers; Gladys and Frank Alber, in comedy act; and Howard Rogers, complete an enjoyable bill.

PUMP ROOM.—D., Mr. John Hatton; Mus. D., Mr. Jan Hurst.—Music is given by the Pump Room Musicians. To-morrow evening (Thursday) an instrumental competition, open to those who have not previously appeared at the Pump Room, is to be held.

Boors, The Chemists, 21-22, Union-st.; 56, Southgate-st.

BATLEY.

THEATRE AND OPERA HOUSE.—G. M., Mr. Percl Leonard; Mus. D., Mr. A. E. Hurst.—Mr. B. Mainwaring Dunstan presents the revue, "Happy Island."

BEDFORD.

EMPIRE.—P., Blake's Bros. (Theatres), Ltd.—Lall and Rene, and pictures.

Boors, The Chemists, Harpur-street; 5, St. Mary's-street.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Mr. Fred W. Warden's pantomime, "Aladdin" continues to draw crowded houses nightly.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. John C. Fowler.—The top of the bill here is occupied by The Hopkins Family of Welsh players, who appear with undoubted success in the Welsh folk playlet, "The Poacher"; The Elgar-Hudson Quintette are paying a return visit, and their musical performance has been loudly acclaimed; Foster Kershaw, entertainer, is always welcome here; and the tenor songs contributed by Archie Hill merit the highest approval; Butters and Bob stage a decidedly novel act at the piano; and also billed are Peggy O'Hara, versatile entertainer; Tom Bannister, in song and story; and Hengler Bros., silent comedians.

EMPIRE THEATRE.—Lessee, Mr. Barney Armstrong; G. M., Mr. Vincent Potter; R. M., Mr. E. E. Hart.—Mr. Barney Armstrong's pantomime, "Cinderella," is deserving of all the patronage bestowed on it, the accommodation at each performance being taxed to the uttermost. Miss Lottie Kennedy now plays the rôle of the Fairy with conspicuous success.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by Gordon Bros., who present "Fun in a Chinese Laundry," and Wee Ellen, dainty vocalist and expert dancer.

GAIETY.—G. M., Mr. Ernest E. Forbes; Mus. D., Mr. Fred Wright.—Appearing here are Goodwin's Rewette, a smart combination of artists.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. A. Workman.—Vernon Watson, the popular entertainer and mimic; Hinsle, assisted by Gertie Rees in some clever and amusing illusionary feats; Terry Wilson, comedian; Lune and Shaw in comedy act, entitled "Mr. Henpeck and Peckers Return"; Albert and Rogers, Tom Lee, The Hodens, Wee Dorothy Ward, and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—St. Juste and Higgins (the King's Jesters) are prominent here. Bert Gilberts and Ivy Ray, assisted by Cissie Newham, in "Bits and Skits," are also a favourite turn; and Hazel Elliott and her "Candies" in a musical scena; Carthy Brothers, in a capital comedy act; Fred Morris, Horace Barnes, Nelson and Nelson, and Parish and Peru also give valuable assistance.

Boors, The Chemists, 239-241, Grange-rd.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—Henry Baynton and his Shakespearean company are making a first appearance in Blackpool this week, and presenting "Merchant of Venice," "Julius Cæsar," "Hamlet," "Taming of the Shrew," "Twelfth Night," and "Antony and Cleopatra."

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Gilbert Payne's pantomime of "Dick Whittington." In addition to Mr. Payne the cast includes Kitty Storrow, Sidney Dean, Bros. Morris, Yvonne Aptila, Elsie Lytton, Pearl Dare, &c.

Boors, The Chemists, 12-18, Market-street; Church-street, and Station-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—J. A. E. Malone's Company in "High Jinks" on Monday, Tuesday, and Wednesday, and "Oh! Joy!" on Thursday, Friday, and Saturday.

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Alf Booth.—Wieland; Takeo and Koma Namba; Renée and Godfrey, Daly and Marr, Victoria and Ramoo; Mavis Drew; Benson Gray.

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. Frank Shelle.—The Six Brothers Luck present "What Next?"

Boors, The Chemists, 29-31, Knowsley-st.; 139, Derby-st.

BOSTON.

NEW.—P., Boston Scala Theatre Co., Ltd.; M. D., Mr. G. Aspland Howden; Mus. D., Mr. F. J. Shaw, A.R.C.M.—Messrs. J. A. E. Malone's Co. present the musical comedy, "Who's Hooper?"

SHODFRIARS.—L. & M., Mr. Gus. Levaine.—Messrs. J. W. Ellison and Co. present the topical revue, "Splendid."

Boors, The Chemists, 33, Market-place.

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown. — Mr. Jack Goodson presents "Oh, Julie!" Doris Dorane plays Julie with rare charm; Olive Hogan as Dulcinea is a great favourite; A. Wallace Turner is an admirable Leoni; Ethel Stalman scores as the Aunt; Tom Seymour as Mumps, and Lee Sydney as the nondescript General, well sustain the comic element.

BOSCOMBE HIPPODROME. — P., The South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Claude E. Marner; Mus. D., Mr. G. H. Atkinson.—Fred Karno's "Hustle," with Gus Elton in the cast, heads the bill. Excellent variety is contributed by Lilian Tell, The Original Heraldos, and Oswald Bemand.

Boors, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BRADFORD.

ALHAMBRA.—M. D., Mr. Francis Laidler.—Julian Rose, Wilson Hallett, Will Hay, Victor and Velma, Lolé and "Her," McKae and La Port, Agnes York.

PRINCE'S.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Mr. Francis Laidler presents "Aladdin."

THEATRE ROYAL.—M. D., Mr. Nat Hepworth; A. M., Mr. Harry Martell.—Mr. Mat Hepworth's farewell carnival, "Dick Whittington."

Boors, The Chemists, 60-62, Kirkgate.

BRIDLINGTON

SPA OPERA HOUSE.—M. for the Corporation, Mr. Charles Palmer; Asst. M., Mrs. F. Prosser.—Will M. Glaze's company, under the management of F. E. Chabot, in the pantomime "Red Riding Hood." Cast includes Gertrude Warwick, Marguerite Hickey, Leslie Hawkins, Jack Fields, and the Six Sunshine Girls.

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote-Suggit; Mus. D., Mr. Ernest Oram. — Harry Day's revue, "Spangles," with star company.

THEATRE ROYAL.—M., Mr. Lawson Lambert; Mus. D., Mr. Sommerlad.—"A Pair of Sixes."

PALACE PIER THEATRE.—G. M., Mr. J. W. Cordiner; Mus. D., Mr. W. Pickard.—"The Girl."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—The Ben Greet Players in "Our Boys."

Boors, The Chemists, 64, Church-road, Hove; 204, Church-road, Hove; 88, Preston-road; 17 and 18, James's-street; 19, London-road; 158-162, Western-road.

BRISTOL.

PRINCE'S.—M. D., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman.—"Tom, Tom the Piper's Son" pantomime has proved another huge success; all the principals work hard, and are popular favourites.

ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor-Stevenson.—The funny pantomime, "Cinderella," is still drawing crowded houses.

HIPPODROME.—M. D., Sir Oswald St oll; M., Mr. S. Fortescue Harrisan; A. M., Mr. Edwd. Fryer; Mus. D., Mr. Howard W. Galpin.—An unusually interesting programme, headed by the Jap, Tameo Kajiyama. Mr. N. Carter-Slaughter presents his nautical sketch, "Too Many Wives," supported by Miss Emmie A. Williams; Southwood and his Pink Lady, in an amusing medley of music hall melodies; Adam Tomlinson, comedian; W. E. Ritchie and Co., in a funny cycling act; Alexander Prince, with his concertina; and W. G. Watts complete the programme.

EMPIRE.—M. D., Mr. Harry Day; M., Mr. Coram Smart; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—An attractive programme includes Coram, the popular ventriloquist; Pimple, film comedian, assisted by Joe Evans as the Sergeant-Major; Farr and Farland, versatile comedians; Darty and Partner, in a humpsti-bumpsti act; Gwen Thomas, Welsh coprano; Hope Vernon, vocalist; and The Toozoonin Troupe of Arab acrobats.

Boors, The Chemists, 9-10, Wine-street.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Frank Forbes-Robertson in "Mice and Men" and "The Passing of the Third Floor Back."

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. C. Horner.—Ernie Roma, comedian; The Gladwyns, a musical treat; Victor Andre, novelty dancer; Ellis Jackson, black-faced comedian; Beth and Boyd, novelty duo; Fred and May, comedy act; Two Lillys, acrobats and gymnasts.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. Alan Williams.—The Australian Entertainers, "The Show Without a Woman"; Devola and Rex, equilibrists; Lena Burstow, musical act.

Boors, The Chemists, 90, St. James-street.

BURTON-ON-TRENT.

OPERA HOUSE.—O., Exors. of H. G. Dudley Bennett (decd.); Licensee and Business Executrix, Mrs. H. G. Dudley Bennett; R. M., Mr. J. Fred. Watson.—The musical comedy, "Paddy the Next Best Thing," featuring Miss Muriel Munroe as Paddy.
Boots, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

BUXTON.

OPERA HOUSE.—P., Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgess.—Leslie Kyle and company: Monday, Tuesday, Wednesday, "The Purse Strings"; Thursday, Friday, Saturday, "Lady Huntworth's Experiment."
Boots, The Chemists, 46-50, Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Theo C. Dagnall presents "Lord Richard in the Pantry."
Boots, The Chemists, 1, Petty Cury; 6, Market-hill; 86, Mill-road.

CARDIFF.

NEW THEATRE.—Sole P. & M., Mr. Robert Redford; Mus. D., Mr. Arthur Angle.—"Goody Two Shoes" still draws full houses, with no sign of its popularity diminishing.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. C. T. Hutchinson; Mus. D., Mr. D. Griffiths.—Maris Lloyd heads a capital programme, followed by David Poole and "Johnny Green"; Kuming and Windsor, Hart and O'Brian, Alf Thomas, Mazuz and Mazette, Bernard, and Martinez Troupe.
Boots, The Chemists, 36, Queen-street; 31, Albany-road.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. Horace Teague.—Mr. Mark Blow presents "Toto," with Miss Elsie Steadman in the title-rôle, the company including Miss Doris Vinson and Mr. Frank Butt, Misses Phyllis Grosvenor and Dorothy Foster, Messrs. Lamont Dickson, Algernon Essex, and Frank Weir.

COLISEUM.—P., Mr. H. G. Beard; R. M., Mr. A. H. Greenland; Mus. D., Mr. J. H. Shackleton.—Variety programme, topped by John Pastor and Madge Merle Isa Wise, comedienne; J. E. Sutton, at the piano; and pictures.

TOWN HALL.—Sunday evening concert included gems from grand opera. Mr. John Buckley was the vocalist; special chorus and full orchestra, under Mr. J. H. Whittaker. To-morrow evening, the Max Mossel concert includes Mme. Donaldo, M. Mischa Leon, and Miss Myra Hess.
Boots, The Chemists, 129-130, 189, High-st.

CARLISLE.

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. J. D. Askew.—Billie Reeves, L'Incognita and Amadio, May Erne and Erne Chester, Jack Allen, Brothers Leo, Harry Atkinson, Scott Argyle.

HER MAJESTY'S.—L. & G. M., Mr. Ernest Stevens; M., Miss McBride.—Messrs. Murray King and Clark present "The Young Person in Pink."
Boots, The Chemists, 49, English-street.

CASTLEFORD.

QUEEN'S THEATRE.—P., Queen's Theatre Co., Ltd.; M. D., Mr. Will H. Emerson.—William De Lacy's pantomime "Humpty Dumpty" is here, with Minnie Cole as Humpty; Gaby Celeste, Princess; and Arthur Goodall, Jack Knox, Phil Dooley, Oliver Conroy, and Amy Osbourne in the cast. Specialities are given by Goodall and Knox, Phil Dooley, and The Girls. The orchestra and chorus are under the direction of Ernest Bennett.
Boots, The Chemists, 79a, Carlton-street.

CHESTERFIELD.

HIPPODROME.—P., Hippodromes, Ltd. (Chesterfield); G. M., Mr. F. J. Welchman.—May Bros. Productions present "More Splashes."

CORPORATION.—G. M., Mr. F. J. Welchman.—Messrs. Macdonald and Young present "Paddy the Next Best Thing."
Boots, The Chemists, 21, Market-place.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. Harry Tilsley.—This week Macdonald and Young present "The Lilac Domino."

ASSEMBLY ROOMS. — G. M., Mr. J. White; Enter. D., Mr. Harry Leslie.—Richard Jerome presents "Carnival," a combination of seven talented artists.
Boots, The Chemists, Eastgate-street, Eastgate-row.

CIRENCESTER.

BINGHAM THEATRE.—M., Mr. Ben Ruddock.—Miss Edyth Dawe presents The Qualities.

CORN HALL.—Mr. Albany Ward presents an excellent pantomime "Mother Goose" (Carlton Frederick's Direction).

COATBRIDGE.

THEATRE ROYAL. — P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—The Macklyn Productions Co., Ltd., present "Boy Blue" panto.

EMPIRE. — P., Coatbridge Picture House; R. M., Mr. Harry Lucas; Mus. D., Mr. H. McVey.—Les Gravettas, speciality act; Julie Laurent, chorus vocalist; Gallacher and Grant, vocal comedians; and pictures.

DEVONPORT.

HIPPODROME.—M., Mr. E. E. Harper.—The first visit to the West of "Afgar" is proving a huge attraction. Interest is, of course, chiefly centred on Mr. Harry Cole and Miss Madeline Spicer, who give admirable renderings of the leading parts, but others responsible in no small degree for the success of the production are Messrs. Robert Laing, F. Grey, Wilson Roberts, H. Wentworth, and the Misses Beatrice Gomez, Eve Hampton, and Myrtle Dawn.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Messrs. Mollison Kidd and Owen Baxter present "Daddies."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Horatio Nicholls Five, in latest successes; A. D. Robbins, cycle tamer; Les Gastons, musical speciality; Dene Clough, novelty act; Elsie and Nora Dale, comedienne and dancer; Hal Wright, burlesque comedian; Stewart Morton assisted by Maisie Wood, delineations of coon studies.
Boots, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—Lessees, Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Mr. Donald Keir presents "Sinbad the Sailor."
Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; R. M., Mr. C. Taylor Lawson; M. C., Mr. W. Mc'Murst.—C. A. Stephenson and A. M. Morris present the pantomime, "Cinderella."
Boots, The Chemists, 11, Cannon-st.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—Mr. Fred Warden's pantomime, "Sinbad," gains in popularity here each week, all concerned working hard to make the production a genuine success.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. Jno. Moody.—Featuring on an excellent bill here is T. Elder Hearn, quick-change artist, in his illusory sketch, "The Romance of a Studio"; other interesting turns include Jack Thomas, "the goblet of mirth"; Adelaide Gretton and Violet Locke, in a refined musical act; Julot and Piero, clever entertainers; Vine and Russell, entertainers, accompanied by Pat Rene, Laurie Howard, comedian; the Lombard Troupe, in "A Lesson in Gymnastics; and Max Sterling, illusionist, complete.

LA SCALA.—Sole P., F. W. Chambers; G. P. Fleming; Mus. D., Mr. W. T. W. Mortimer.—The interesting film, "Told in the Hills," draws big houses here; in addition the Gallinos, in a musical and vocal act, appear.

EMPIRE.—L., Mr. B. Armstrong; M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—"The House that Jack Built" continues to merit popular favour here, the large audiences at each performance testifying to the remarkable success of the production.

QUEEN'S.—M., Mr. C. Wright; Mus. D., Mr. S. Levenston.—"The House that Jack Built" is going stronger than ever, the pantomime running smoothly from start to finish.

ABBEY.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Successful productions of "The Drifters," by Frank J. Hugh O'Donnell, and the amusing little one-act comedy, "Bedmates," by George Shiels.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping a good bill here is "Artemus," in comedy and mystery; Tessie Stuart, Scotch cocedienne and dancer; Phil Herman, in song and story; Tom and Winnie Brodrick, entertainers; Albert Cassell, comedy juggler; Fred Theo, impersonator; and The Gitanas, in a Spanish song scena, complete.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The greater part of the programme is presented by the Great Raymond, the famous illusionist, whose show is the biggest and best of its kind seen here. In addition to the illusionist part of his entertainment Raymond also presents his funny absurdity, "A Trip to Spookville," which creates much merriment. Enjoyable turns are contributed by Walter O'Brien at the piano; Gwynne and Vane, in vocal comedy scena; and Manuel Vega, an original comedian.

KINNAIRD. — P., Messrs. Hamilton Bros., M., Mr. Victor Hamilton; Mus. D., Mr. H. E. Loseby.—A high-class programme includes selections by Mr. Loseby's symphony orchestra; grand organ selections by Mr. G. H. Millers; solos by individual members of the orchestra; and pictures.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—For the first three nights, Messrs. Robert Hall and Arthur Rigby's company in "The Right to Strike." For the remainder of week, Mr. George Edwardes' company in "Our Peg."

ROYAL HIPPODROME.—M. D., Mr. Sidney M. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—James Ross and Grace, comedy duo; Franso and Franso, comedy acrobats; Dave Lee, comedian; Fayne and Meredith, in music, song, and story; Harry Blake, comedian; Cora Magda, gymnast; and Andy Burns, character dancer.

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers. Special engagement of the Syncopated Vocal Quartette, Miss Sadie Hopkins, soprano; Miss Peggy Rhodes, and Mr. Bruce James at the piano.

THE PAVILION CINEMA.—Pictures, and the Pavilion Entertainers, including Miss Mollie Stoll and Mr. Douglas Steward.
Boots, The Chemists, 14-16, Sussex-gardens; 6, Seaside.

FARNWORTH.

QUEEN'S THEATRE.—"Dick Whittington," presented by Mr. Leo Leon.
Boots, The Chemists, 137, Market-street.

FOLKESTONE.

PLEASURE GARDENS.—P., Folkestone Pleasure Gardens Co., Ltd.; G. M., Mr. Ewart C. Potter.—Mr. Frederick Harrison's company in "Mary Rose."
Boots, The Chemists, 12, Rendezvous-st.; 61, High-st

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. A. Carlton; R. M., Mr. Stanley Hooper; Mus. D., Mrs. E. E. Leaning.—Miss Lena Stanton's pantomime company are here in "Dick Whittington and His Cat."
Boots, The Chemists, 30, Market-place.

GLOUCESTER.

PALACE THEATRE.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—The much-looked-forward-to visit of the Carl Rosa Opera Company commenced on Monday, when "Tales of Hoffman" was presented. The company is up to the customary high standard, and on Friday "Samson and Delilah" is the attraction.

HIPPODROME. — P., Messrs. The Gloucester Hippodrome Co.; Booking M., Mr. W. Edward.—"Cinderella," played by Fred Clement's company, is here. Good singing and good comedy are the chief attractions.
Boots, The Chemists, 139, Westgate; 94-95, Northgate-st.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. James Murchie.—The Royal Carl Rosa Opera Company commenced a fortnight's engagement here on Monday, opening with "Tannhauser."
Boots, The Chemists, 24, Hamilton-street.

GRIMSBY.

PRINCE OF WALES.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. Bingley.—Fred Clements' pantomime, "Cinderella," is the attraction here. Mabel Hind is principal boy, and the fun is provided by Bobby Hall as Abanazar, and Bros. Vado, Pauline Rivers' Twelve Sunshines, and Little Emmie, the dancer, form a pleasing feature, and the production is excellent.

PALACE THEATRE.—M., Councillor F. V. Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. Tom Stevens.—The Monks of St. Bernard in "Reminiscences," being vocal representations of old-time song pictures; Eddie Astor, juggling dancer; Tom Good, Dutch comedian; Joe Cookson, ventriloquist; Gerbola Trio, tumbling act; Black and Brown, comedians.
Boots, The Chemists, 108, Cleethorpes-road.

HALIFAX.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; Mus. D., Mr. Edwin James.—Mr. J. A. E Malone's company are presenting the popular musical comedies, "The Merry Widow" and "Gipsy Love," Miss Prue Temple taking the leading rôle in each case.

GRAND THEATRE. — P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The pantomime "Sinbad the Sailor" is being staged here by Messrs. Hart and Harris's company, with Pattie Norton and Fred Walker in leading rôles.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Jackson; Mus. D., Mr. W. Davidson.—The famous comedian, Robb Wilton, heads a strong bill, which includes Hanlon Bros. and Co. in "The Station Hotel"; Three Walkers, acrobats; Texas Duo, banjoists; Bettie and Billie Burne; and Stanley Deane, character impressionist.
Boots, The Chemists, 1, Corn Market.

HANLEY.

ROYAL.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—"Red Riding Hood" this week enters into the last fortnight of its season. It has been a glorious success. Sandy Powell's Simple Simon is a masterpiece of buffoonery. Nan Chester and May Merry are also great favourites.

GRAND.—M. D., Mr. Alan Young; M., Mr. Albert Bulmer.—"Sons of the Sea" is a very amusing comedy naval play. Bob Stevens is the star, and is supported by Madge Vincent, Grace Lester, Arthur Reece, Leo Cuda's Jazz Band, Wallace Orton's Sextette, and the Twelve Twirlers, introduced by May McGuffin.
Boots, The Chemists, 24-26, Piccadilly.

HASTINGS.

GAIETY.—M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt; M. D., Mr. Thos. Hilton.—Monday, Tuesday and Wednesday, the George Edwardes' company in the musical play, "Our Peg." Company includes Geo. Miller as Triplet, Winifred Hall as Betty, and Edith Cecil as Peg Woffington. On Thursday, Friday, and Saturday, Robert Hale and Arthur Rigby present "The Right to Strike."

PALACE PIER.—M. D., Mr. J. H. Gardner; B. M., Mr. Percy Brown.—Norfolk Megone and his orchestra continue their twice-daily concerts. Miss Jessie Bertram, contralto, is the vocalist appearing here this week.
Boots, The Chemists, 17-19, Robertson-street; George-street; 48, London-road.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. G. Grantham; Asst. M., Mr. J. Shirwood.—Geo. Davison is presenting his superb Quartette in a vocal and musical act; Jack Poulter, laughing comedian, is also here. And pictures.

IPSWICH.

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Handry; Mus. D., Mr. Morby.—Frank Elliston and company, in the farce "Dear Old Bean"; Renee, instrumentalist; Sisters Lea, dancing girls; Alec Regan, comedian and vocalist; Ethe. Castaldini, comedienne; Gosta and Geo., comedy bar act; Bros. Walsh, vocalists and Bioscope.

LYCEUM.—P., The Lyceum, Ltd.; L., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—Tom Walls and Leslie Henson's company in "The Kiss Call."
Boots, The Chemists, 22, Tavern-street; 52, Westgate-street.

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston; Mus. D., Mr. L. G. Shrive.—James Bendon, vocalist and siffleur; George Dixon, the human jack-in-the-box; and pictures.

PLAYHOUSE.—P., Hitchin Playhouse, Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. Fred Baker.—Gus Oxley, mimic; Leslie and a Baritone, in "3 a.m." and a mixture of mirth and melody; Walton Bros. and Webster, entertainers at the piano; The Two Selbinis (Clara and Victor), presenting a daring cycling novelty; and pictures.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. J. R. Gregson.—"Aladdin" is still going strong here.

PALACE.—M., Mr. Herbert Garside.—Sydney Bransgrove and Frank Littler's panto, "Cinderella," opened here on Monday. The cast includes Dorothy Viggers as Cinderella, Eva Ellis as Princess, Grace Henderson as Dandini, Fred Baker as Baron, Dan Kelsey as Baroness, George Young as Buttons, Lilian Drake and Betty Bruce as Sisters, Mabs Terry as Fairy. Specialities are given by Kitty Denton's Eight Sunspots, and Wheeler and Wilson.
Boots, The Chemists, 16-18, King-st.

ILKESTON.

COLISEUM.—L., Mr. Samuel Lloyd; M., Mr. Alfred H. Hook.—Messrs. Macdonald and Young present "Betty."
Boots, The Chemists, 122-124, Bath-street.

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—Messrs. F. G. Kimberley and Dennis Clyde's repertoire company are appearing in a number of plays. For the first three nights "Fear" was staged, and will be repeated on Saturday. To-morrow night (Thursday), "A White Slave's Wedding"; and on Friday, "The Painted Woman."

THE KINO.—M., Mr. Percy Dawsone.—The wonderful Japanese Togo Banzai; and Fay and Foy, vocal comedy harmonising duo, are here.

THE EMPIRE.—M., Mr. Tait.—Frank Keen, juggler; and Kivilli, the Concertina King.

KEIGHLEY.

HIPPODROME. — L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—Ray and Calden's company are here with "Babes in the Wood." A powerful cast includes Harry Ray, Clay Keyes, and Mme. Verona's Eight Littly Gems.
Boots, The Chemists, 58, Cavendish-street.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr. Bennett; Mus. D., Mr. Wilf. Sturman. Mlle. Louise, Italian illusionist; the Melisa Trio, in a Hawaiian musical and dancing act; Sid Sidney, versatile entertainer; and Gladys Bray, mezzo-soprano, are here; and pictures.
Boots, The Chemists, 31-32, Market-place.

LEEDS.

GRAND.—P., Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Wath.—"Sinbad the Sailor" continues to attract crowded houses. Daisy Wood, in the title-rôle is, if possible, more popular than ever, and Jack Pleasants at Sinbad is a great success, his duo with Miss Doris Dean, "Blossom," creating roars of laughter.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. Lindsey Edwards; Mus. D., Mr. Thomas Coomer.—"The Babes in the Wood" is proving itself to be one of the most popular pantomimes which Mr. Laidler has produced. Of the principals, Fred Walmsley is responsible for most of the fun. Miss Anita Elson, the principal girl, is a great favourite; Miss Nellie Gallafent makes a dashing Robin Hood; the delightful dancing of Mr. Leslie Barker is, together with the ballet of children (The Sunbeams), a feature of one of the best Kiddies' pantomimes produced here.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Miss Florrie Forde's pantomime, "Robinson Crusoe," enters upon its second week, and is attracting crowded houses.

HIPPODROME. — P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister.—Messrs. Lupino Lane and J. Walker, present an excellent version of "Jack and Jill." A strong cast includes Sisters Reeve, Jack Shires, and Will Beanland.

QUEEN'S. — L., Mr. J. Woodthorp Stead; R. M., Mr. G. W. Ashton. — Mr. Carney Cairo's pantomime, "Aladdin," with Jack Barty as Abanazar, is proving a great attraction here.

VARIETIES.—R. M., Mr. H. Vernon Hague.—Adkin and Co., in a ventriloquial scena; Harry Lowther and Co.; and Woodward and Page, are the chief turns in a good variety bill.
Boots, The Chemists, 7-9, Bond-st.; 112-114, Briggate; 29, Boar-lane.

LEITH.

ALHAMBRA. — P., Alhambra (Leith), Ltd.; M. D., Mr. Henry Lees; G. M., Mr. John W. Caithness; R. M., Mr. James Cousins; Mus. D., Mr. Joseph Smith.—A Cousins; Mus. D., Mr. Joseph Smith.—For the Burns Festival Week an all-Scotch bill is provided, and well headed by the St. Mungo vocal quartette of representative vocalists; Lieut. Gordon gives an excellent ventriloquist turn; McLean and Alwell combine a smart comedian and an expert pianist; Pete and Minnie Lee score with a lively topical sketch; M'Pherson specialises pleasantly, featuring his piano-accordion; the old favourites, Wal Croft and Kathleen Naughton bring an amusing duologue entitled "Did She?"; and the Scotia Brothers wind up the list of items with a humorous equilibrist show.
Boots, The Chemists, 15, Leith-walk.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M., Mr. W. H. Deacon.—J. F. Bleriot presents the spectacular fairy méange, "Buzz Along." An excellent cast includes Alf Passmore and Sid Dooley.
Boots, The Chemists, 10, Market-place.

LUTON.

GRAND.—B. M., Mr. Walter O'Sullivan.—Messrs. Jenkins, Parker, and Clifford present "Cinderella."
Boots, The Chemists, 27, George-st.

NEATH.

GNOLL HALL.—P., The Gnoll Hall Pictures Co., Ltd.; Sec., Mr. Glyn Gething; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins.—The Daring Dinnies appear in a dancing and sensational pedestal equipoise, and pictures

PALACE.—P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—Anderson and Nash, in a funny comedy act, are always welcome here; the Balladmongers, in an artistic vocal act are excellent; and pictures.
Boots, The Chemists, 56, Wind-st.

NEWPORT.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. A. R. Hollands.—King and Benson, Margaret Moffat, Billy Bennett, Nellie Maguire, James Stewart, Geo. Calver, Benedetti Bros.
Boots, The Chemists, 13, Commercial-st.

NORTHAMPTON.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. Lawrie Owen; Sole M., Mr. Sydney Hammond.—The musical ensemble, "Symphonia," including Helena Beaufort, Annette Maffert, Sophie de Reeder, Florence Mordin, and Henry J. Corner, is an instrumental and vocal combination of distinction, and at once found favour. Harold Heath, Dalkeith, Elaine Francis, Zaleski, Ted Saunders, and Corri and Cervi, with Pathé's Gazette, furnish a good programme.
Boots, The Chemists, 6, Gold-street.

NORTH SHIELDS.

THEATRE ROYAL.—L. and M., Mr. Stanley Rogers; A. M., Mr. Horace Lee; M. D., Mr. Charles Turner.—Mr. Thomas F. Convery's company in pantomime, "Aladdin."
Boots, The Chemists, 17-19, Saville-st.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnivall.—Messrs. Murray King and Clark present "Romance."

HIPPODROME. — P., Messrs. Bostock and Fitt.—Messrs. Cummings and McKelvie present the revue, "See You Later."

THATCHED PICTURE THEATRE. — P., Mr. J. O. Bond; M., Mr. G. Starkey.—Varieties: Billy Wells and Eclair Twins, Geo. Murphy.
Boots, The Chemists, 38, London-street; Brigg-street; 6, Goat-lane; 22, Magdalen-street.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. and S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The D'Oyly Carte Opera Company are occupying the boards here for a fortnight.
Boots, The Chemists, 1, Queen-st. and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—The Five Petleys, comedy gymnasts; Austin Rudd, comedian; Royal Gordons, the Scottish vaudevillians; R. W. Willey, dancer; Hector and Lolletta, in comedy, singing, and patter; Eddie Stidder, 'cello player; and the Bale Family, in novel and original act.

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. D. W. Reid; Mus. D., Mr. Felix Hamilton.—Carr and Carrington, in comedy and dancing act; Grace Cunard, in a vocal, dancing, and juggling act; The Hardings, harmonists; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Fred French.—Mr. Alexande Humphries presents the musical comedy, "Toto." The cast includes Miss Lily Moore as Toto, and Mr. Stanley Kirk as Charles Morel.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover.—Fifth week of the pantomime, "Babes in the Wood."

REPERTORY THEATRE.—L., Messrs. King and Parry.—"The Grain of Mustard Seed," with Mr. Ernest Jay as Jerry Weston, M.P., Miss Josephine Richards as Jane Strood, Miss Lena Mainwaring as Marjorie Corbett.

GRAND THEATRE.—P., Messrs. King and Parry.—"Next, Please," produced by Mr. Johnny McElvoy, is a combination of pretty musical numbers, charming dances, and extravagant humour. Mr. McElvoy in the principal comedy part is supported by Mr. Eddy Escott, Mr. Joe English, Miss Lily Tands, Miss Daisy Shaw, and Miss Ruby Lennard.

PALACE THEATRE.—M., Mr. G. E. Prance.—"The Circus Queen," a company of 60 performers and 10 horses. The cast includes Maudie Francis and Day Raynor.
Boots, The Chemists, 100a, Old Town; 1, George-street.

RAMSGATE.

PALACE THEATRE.—Under the direction of the freeholder, Mrs. Reeve-Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. George Brydon Phillips' company in the pantomime "Red Riding Hood," with the Decars and their trained donkey, Tomato.
Boots, The Chemists, 20-24, Harbour-st.

READING.

PALACE. — George Shurley presents "Hullo, America!" The cast, headed by Mark Lupino, includes Dan Booker, George Dillon, and Marie Dayne.

COUNTY.—"Kissing Time."
Boots, The Chemists, 90-91, Broad-street; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. F. A. Head.—Mr. J. A. E. Malone's Co. present "Tilly of Bloomsbury."
Boots, The Chemists, 3, Evesham-street.

ROCHDALE.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; A. M., Mr. Norman M. Robinson.—For good, wholesome fun, the comedy, "Nothing But the Truth," with which Messrs. Macdonald & Young's company are paying a return visit, will want a lot of beating. Moreover, it is admirably acted.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—Edna Latonne is the chief attraction in Walter Bishop's panto, "Dick Whittington." She sings and acts with all her accustomed charm, and makes the whole performance go with a swing.

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties this week are provided twice nightly by the Milly and Gordon Trio, who are versatile vaudeville artists.
Boots, The Chemists, 42, Drake-street; 59-61, Yorkshire-street.

ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D. & G. M., Mr. Ernest G. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. E. Breakwell.—Heading the bill is Niblo and Doris, whose "Fifteen Minutes of Something" is a well-earned success. Other well-known entertainers include Peter Parriss, comedian; The Four Veronas, in a musical act of an exceptionally high order; the Scandinavian eccentrics, Jenkins Bros.; Bert Williams, ventriloquist; The Deldees, harmonising vocalists; and Alex Liddell, the unique dancer.

EMPIRE.—P., Mr. J. Steeples; G. M. & Sec., Mr. Fred Shaw; R. M., Mr. J. Dickinson; Mus. D., Mr. A. Grafton-Tottem.—The pantomime, "Little Bo-Peep," presented by Gar Kiddie, is providing the draw. Included in the cast are Nor Kiddie, Miss Erica Adair, Miss Cecile Russell, James Bloor, Ernie Leslie, Alick Gibson, Tweed Andrews, Miss Winnie Seaman, and F. S. Gilbert.
Boots, The Chemists, 10-12, High-st.; 8, Bridgegate.

RUGBY.

HIPPODROME. — P., Rugby Hippo., Ltd.; M., Mr. F. T. Studd.—Fred Hawkins presents the pantomime, "Robinson Crusoe." An excellent cast includes Miss May Marsh as Crusoe, Miss Zenaise Garratt as Polly Perkins, Mr. Johnny Watson as Billy Crusoe, and Mr. George Loyal as Mrs. Robinson. Specialities by Eight Top-Tops and Five Gullivers, &c.

EMPIRE.—P. & M., Mr. B. Morris.—The Copeland Trio present vocal and instrumental selections; The Delphi Duo, in song, conversation, and dancing; Norman Carroll, comedian and entertainer; and Charlie Rich, patter comedian.
Boots, The Chemists, 26-27, High-street.

SALFORD.

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. Alan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Grock and Partner, Royal Bartle Quartette, Cycling Brunettes, Billy Leonard, Frank Powell, Mart and Pep, Harry Hemsley.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead and Son; R. A. M., Mr. Fred Bernado.—Lily Lena, Lester Newby, Mario Lorenzi, Rene, Arthur Albert, Mark Stone, Bert's Cycling Comics, Weynen and Co.
Boots, The Chemists, 277-279, Chapel-street; 404, Regent-road; 191, Eccles New-road.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empires (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Miss Rosa Lynd and company in "The Ruined Lady." The cast includes Miss Chris Vincent and Stephen T. Ewart.

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—Mr. A. E. Smith and company, with "Mother Goose."
Boots, The Chemists, 1, St. Nicholas-st.; 18, Newborough.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—"Jack and Jill," one of the best pantomimes ever seen in Southampton, is now in its second week.

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor. — Varieties by Knapp and Cornalla, "More like Pals"; the Great Belgian Anserouls, double and treble somersaults; Alan Martin, versatile vocalist; Tony Castle, pianist; the Four Kids; Archie McIvor and Harold Scott, who can dance; Maude Harpe and Fred Harper, vaudeville entertainers; Winter and Bunny, in their original quick-change interlude; Tom Springson, character comedian, presents the great comedy, "The Heart of a Jew."

HIPPODROME. — R. M., Mr. Harry Yardley.—George Grossmith and Edward Laurillard present the second version of "Chu Chin Chow," including Mr. Cecil Wayne, who plays the part of Nur Al Huda.
Boots, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above Bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill.

SOUTHPORT.

OPERA HOUSE.—P., Messrs. Southport Opera House and Winter Gardens Co. (1905), Ltd.; A. M., Mr. A. Walker.—"Mr. Pim Passes By" is playing to crowded houses here.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Mike S. Whallen, entertainer, is at the head of this week's attractive programme. Other turns are Horace Jones and Partner, in "Seaside Scenes"; Ristori and Partner, in a unique speciality act; Four K-Toleys, entertainers; Ray Wallace, mimic at the piano; The Steppes, in a series of dances; Erne Warsaw, in "Pan and Pandora."

PAVILION THEATRE.—Sole D., Mr. G. W. Bell; A. M., Mr. J. Thomson.—The attraction here is Mrs. Kimberley's fairy play, "The Home of the Fairies."

SOUTH SHIELDS.

MARINA THEATRE.—L. & R. M., Capt. Julian Bainbridge; Mus. D., Mr. G. Whittington.—Capt. Julian Bainbridge has secured another strong attraction in the appearance of the popular Tyneside comedian, who presents his personal company in the pantomime of "Jack and Jill." Harry Nelson appears in the Dame part of Priscilla Prune, and is ably supported by Miss Ena Marr as Colin. Specialities are provided by the Whiteway Four, and the production is under the personal supervision of Henry Eglington.

EMPIRE THEATRE.—P., South Shields Empire Palace Theatre Co.; M. D., Mr. Richard Thornton; R. M., Mr. Edwin Winter; Mus. D., Mr. Joseph Campbell.—The Wylie-Tate production, "The Passing Show of 1920," is presented here, featuring Daisy Dormer and Harry Angers.

QUEEN'S THEATRE. — P., Messrs. Thompson and Collins; Mus. D., Mr. James Todd.—Mme. Sara Melita, the brilliant operatic soprano, is appearing in extracts from grand opera; and pictures.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. Richard Thornton; R. M., Mr. J. McColl; Mus. D., Mr. Harry Verd.—Pharos, assisted by Miss Turie, in a magical act; Phil Brandon, comedian; and pictures.
Boots, The Chemists, 39, King-street.

STIRLING.

ALHAMBRA.—G. M., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus. D., Mr. Jas. Running.—Mr. T. C. Wray presents the musical comedy, "Kissing Time."

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. Cyril D. Revill; B. M. & Sec., Mr. John Revill.—Thomas F. Connery presents his musical comedy

THEATRICAL GOSSIP.

New Actors' Association Council—V.A.F. and A.A. Alliance—Sir J. Martin Harvey's Health—Appeal for the Actors' Benevolent Fund.

New Actors' Association Council.

The ballot for the 1921 Council of the Actors' Association reveals few surprises, except that the name of Mr. Norman McKinnell does not appear, but that is because he is unable to find time to continue his office as Chairman of the Association. Mr. Alfred Lugg, the able secretary, heads the poll, with the popular Mr. Sydney Paxton second, and Miss Lilian Braithwaite third.

Several distinguished names have been added to the Executive, and as a result the Association will have the additional assistance on the Council of Miss Sybil Thorndike, Miss Renée Kelly, Miss Mary Jerrold, and Mr. Basil Rathbone.

The provincial list has undergone some little change, but a third of the old members have been returned. Included among the new-comers are Mr. Eric Albery, Mr. J. Clyde Miller, Mr. A. George Fry, Mr. C. Hargrave Mansell, Miss Kathleen Magee, Mr. W. Edward Stirling, Mr. Charles R. Stone, Mr. Howard Brenan, Mr. Herbert Pearson and Mr. David Noble. A full list of the returns will be found in a neighbouring column.

Actors and Variety Artists' Alliance.

With the commendable object of circumventing the "bogus" manager and of obtaining fair conditions of employment for cinema "crowd" actors, the Actors' Association and the Variety Artists' Federation have entered into an alliance for mutual help towards that end. Representatives of both bodies met last week and agreed upon united action.

A resolution was passed that a black-list of bogus managers be published by the Actors' Association and the Variety Artists' Federation. It was also resolved that in the event of the cinema proprietros not meeting the A.A. and the V.A.F. by March 13 a ballot be taken on the question of no member being allowed to appear in any film production from March 31, except with a company which has accepted the A.A. and V.A.F. joint form of contract.

Sir John Martin Harvey.

Alarming reports this week-end to the effect that Sir John Martin Harvey had been taken ill in Toronto, and that his state was such that it had been found necessary to remove him to hospital, seem to be greatly exaggerated. A cable received on Monday runs as follows:—"Sir John Martin Harvey convalescent. Company continuing to carry on." Thus it would seem probable that by this time our new Actor-Knight is once again on the active list.

The A. B. F. Festival.

We hope that there will be a generous response to the appeal which Mr. Arthur Bourchier has sent out in his capacity as Chairman of the dinner-dance to be held at the Savoy on Sunday, Feb. 6, in aid of the Actors' Benevolent Fund. In his letter, which we reproduce on page 12. Mr. Bourchier draws no exaggerated picture of the distress which the rank and file of the profession is now undergoing, and only needs a perusal of the letter to induce all those who can either to patronise the festival or to contribute a donation to what Mr. Bourchier rightly describes as one of the most deserving charities.

The general public may feel perfectly sure that in helping the A. B. F. they are putting their money on a sure thing in the "Charity Stakes." The funds, as Mr. Bourchier says, are depleted, and it is incumbent upon those who have so often benefited by the efforts of the theatrical profession to hasten to the support of an institution which does such beneficent work among the necessitious members of the calling.

New Production for A.B.F.

The first managerial complimentary matinée performance of the New Year for the benefit of the Actors' Benevolent Fund will be given by Mr. Arthur Wontner at the Playhouse on Wednesday afternoon, when the entire receipts will be presented to Lady Wyndham on behalf of this deserving charity. Instead of giving "The Romantic Age," Mr. Wontner will produce a new farcical comedy, "A Lady Calls on Peter," by Mr. Harry Wall, with a short but distinguished cast, which runs as follows:—

Peter Chadwick....Mr. Arthur Wontner
Higgins .....Mr. Tom Reynolds
Mrs. Adair.....Miss Lettice Fairfax
Miss Jenkins.....Miss Laura Lydia
Elizabeth Webster
Miss Hilda Trevelyan
Mary Todd.....Miss Mary Barton
The Rev. John Shackleton
Mr. Arthur Hambling

Iris Hoey's Plans.

Miss Iris Hoey, who has just relinquished management of the Duke of York's, will not undertake any similar enterprise for at least a year. Then she will direct another theatre—a much smaller and more "intmate" specimen, and for this venture is acquiring some extra-special plays.

Prior to taking an engagement at a certain famous farcical comedy theatre, Miss Hoey will be seen in that fine character, Dahlia, in A. Phillipson's dramatisation of George Meredith's "Rhoda Fleming," which is to be presented by Miss Irene Hentschel in connection with her Playwrights' Theatre scheme.

A Cochran Tonic.

Although Mr. Charles B. Cochran—very daringly—insisted on quitting his sick-room and going to the Oxford a few days ago, we are glad to hear from Mrs. Cochran that he is progressing favourably. The great success of "The League of Notions" has naturally (says Mrs. Cochran) acted on Charles as a tonic.

The Authors of "Daniel."

Mr. Louis Verneuil, who came to London to attend the initial performance of "Daniel" at the St. James's, has not let the grass grow under his feet. On the strength of "Daniel's" undoubted success, he has sold another of his plays, "L'Inconnu," to Miss Marie Lohr, which she will produce at the Globe Theatre in the autumn. This is the play that she mentioned in the London Press last summer when it was produced in Paris.

The English adaptation of "Daniel," was made by Mrs. Sibyl Harris, wife of Mr. William Harris, a well-known New York manager, and a daughter of Mr. Herman Klein, the musical critic. "Daniel" is Mrs. Harris' first stage effort.

The "Equity Shop."

It is estimated that there are no fewer than five thousand actors and actresses out of employment in New York, writes our American correspondent, and this is largely due to the widespread failure of road companies, according to employment managers and officers of the Actors' Equity Association. The adoption of the "Equity shop" will mean that Equity members will not act in the same companies with non-members. Irresponsible managers will be black-listed, and unless they can form an entire cast of non-Equity players they will not be able to form a company at all.

"The Three Musketeers" Musicalised.

An opera in three acts and six scenes, the libretto founded on the play, "La Jeunesse des Mousquetaires" of Messrs. Alexandre Dumas and Maquet, by Messrs. Henri Cain and Payen, with music by Isidore de Lara, is to be produced at The Casino Municipal, Cannes, on the 26th of February. The English translation is by Mr. Alfred Kalisch.

New Actor-Manager.

As announced exclusively in our columns last Wednesday, Basil Macdonald Hastings's new farcical comedy, "Hanky Panky John," will take possession of the Playhouse. The opening performance is on Monday, when Mr. Stanley Logan will make his first essay in London management. We wish him every good fortune.

A New Wontner Production.

With a view to resuming actor-management elsewhere, Mr. Arthur Wontner, who closes his season at the Playhouse on Saturday, will produce there this (Wednesday) afternoon a new comedy, written by Mr. Harry Wall, and entitled "A Lady Calls on Peter." The Lady will be played by that delightful actress, Hilda Trevelyan, and Peter will be enacted by Mr. Wontner. This performance is in aid of the Actors' Benevolent Fund.

A Protean Revuette.

It is the best of news to learn that Jennie Benson has now quite recovered from her recent severe illness, and that she is about to return to the stage, of which she is so shining a star. Miss Benson tells us that she will make her re-appearance about a fortnight hence in a specially written kind of "protean revuette."

"Gee-Gee" and Gendarm'rie.

Mr. George Grossmith has decided that when, in the fullness of time, he and his partner, Laurillard, revive "Genevieve de Brabant" at the Adelphi, he ("Gee-Gee") and W. H. Berry will appear as the famous gendarmes, whose unanimous official yearning is to "Run 'Em In!"

An Actress-Novelist.

That clever actress, Miss Clare Elstob, has written (and published, per Erskine Macdonald, Ltd.) a very powerful and highly realistic novel entitled "To Be a Woman." Several of its scenes—or episodes—are in sundry theatrical, variety, and art-studio circles. The characterisation is clever, and the "story" speeds on swiftly.

"Peter Pan" Married.

There was no display in connection with the marriage of the latest representative of Peter Pan. Miss Edna Best was married on Dec. 22 last at St. Patrick's Church, Brighton, to an old schoolmate, Mr. Seymour Beard.

Miss Best has had a brief but successful career. About two years ago she was with a touring company, when Mr. J. E. Vedrenne, struck by her ability, engaged her as an understudy for Miss Fay Compton in "Cæsar's Wife" at the Royalty, and she played the part in the leading lady's absence, later appearing at the Little and other theatres. During the run of "Brown Sugar" at the Garrick, in which play Mr. Beard is appearing, Mr. Gilbert Miller selected Miss Best as the best possible exponent of Peter Pan in the present revival of Sir James Barrie's piece at the St. James's.

"Mary Rose" Triumphs.

"Mary Rose" reached its 360th performance at the Haymarket on Friday. Last week Sir James Barrie's beautiful play was given for the first time out of London by one of Mr. Frederick Harrison's companies, and was received with enthusiasm. Another of his companies opened with "Mary Rose" at the Lyceum, Sheffield, on Monday.

It has been reported that whenever a successor is needed to the successful "Mary Rose" at the Haymarket Mr. Frederick Harrison would put on another play by Sir James Barrie, namely, that delightful comedy, "Quality Street." It seems now decided, however, that the Haymarket's "next" shall be a new play by Somerset Maugham.

N.A.T.E. Journal.

An old friend in a new guise has appeared in the shape of the N.A.T.E. Journal," ii which questions affecting the National Association of Theatrical Employees are to be dealt with in a manner similar to that of the journal published before the war. In addition to several special articles, the journal contains the general secretary's notes, branch reports, and other matters connected with the industry. The price to non-members is 2d.

Everyman Shaw Season.

The Bernard Shaw season which opened on Monday with "You Never Can Tell," continues with "Candida" and "How He Lied to Her Husband," "The Doctor's Dilemma," "Man and Superman," "Major Barbara," and a triple bill containing "The Showing Up of Blanco Posnet," "How He Lied to Her Husband," and "The Dark Lady of the Sonnets." The plays will be produced by Miss Edith Craig.

A London Hippodrome Analysis.

It is the custom with theatrical managements to "analyse" their bookings from time to time. At the monthly survey just completed at the London Hippodrome, it was found that no fewer than 44 well-known schools had booked parties of not less than 20 scholars and not more than 80—there were two numbering that figure—to see the "Aladdin" pantomime. Thirty-two choirs—three at least of them very famous ones—have been represented by parties of over a dozen each, whilst many groups from well-known firms—mostly confined to the amphitheatre, it must be admitted—have visited the show.

"The Private Secretary."

Mr. Cecil Barth has had a wonderful season at the Aldwych Theatre with this famous old play, but owing to previous arrangements was forced to take it off last Saturday night. He has been fortunate, however, in arranging with Mr. J. B. Mulholland for the entire West-End company and production to play at Wimbledon Theatre, commencing next Monday for a week, and at the King's Theatre, Hammersmith, for the week following.

Wimbledon Spring Season.

Mr. J. B. Mulholland has arranged some excellent bookings for his spring season at the Wimbledon Theatre, amongst them being such London successes as "Tilly of Bloomsbury," "Voice From the Minaret," "Young Person in Pink," "Mary Rose," "White-headed Boy," "The Man Who Came Back," and Carl Rosa Opera Company. Also Fred Terry and company, Phyllis Neilson Terry, "Peter Pan," "Charley's Aunt," "Rose of Araby," "Lilac Domino," and "The Private Secretary," all first-class attractions which are certain to receive a very large amount of patronage.

Two Bothwells in the Field.

Some time ago "The Era" announced that Fred Terry had arranged to appear in due course as Bothwell in a new Mary Queen of Scots play with Mrs. Terry (Miss Julia Neilson) as the hapless queen. Now we learn that Mr. James K. Hackett is also to impersonate Bothwell, with his wife—Miss Beatrice Beckley—as Mary, in a new Stuart play by that brilliant dramatist John Drinkwater, author of "Abraham Lincoln."

Juvenile Performers.

At Plymouth Juvenile Court the plea of a mother who was summoned for not sending her child to school was that the latter was ill. The attendance officer, however, asserted that the child had been taking part in pantomimes at Southsea and Guildford, and that the Portsmouth Education Authority were taking proceedings against the pantomime manager respecting her. The mother was fined 5s.

Manager's Tribute to Opera Co.

Councillor W. W. Kelly, J.P., writes as follows:—It is a great pleasure to be able to tell you that my season of Grand Opera controlled by Mr. Joseph O'Mara continues to be an enormous success at my Shakespeare Theatre, Liverpool. In the whole of my experience of providing grand opera at popular prices in Liverpool no season has ever come up to that which is now at its height. I wish to pay a tribute to Mr. O'Mara's work, and also to the work of his gifted artists; they are delighting our public in Liverpool, and they well deserve their success.

Presentation to Bath Manager.

At the conclusion of the last performance of Fred Clements' "Aladdin" pantomime at the Theatre Royal, Bath, last Saturday, Mr. Shelford Walsh, the much esteemed resident manager of the theatre, was the recipient of a chaised silver punch-bowl, upon which was engraved the following:—"To Mr. Walsh, from Mr. and Mrs. Fred Clements, as a small token of appreciation for his many kindnesses in assisting the "Aladdin" pantomime such a big success. Theatre Royal, Bath, Jan. 22, 1921."

The presentation was made by Mr. Fred Clifford on behalf of Mr. Clements. In returning thanks, Mr. Walsh stated the pantomime this season had easily beaten all records by several hundred pounds. The singing of "Auld Lang Syne" brought the proceedings to a close. Fred Clements' "Dick Whittington" is already arranged for next Christmas.

Paper Scenery.

The L.C.C. and Music Halls Committee reports to the Council that they have given permission for paper scenery, similar to samples which have been submitted to and tested by the Chief Officer, Fire Brigade, to be used in London theatres and other places of public entertainment licensed by the Council, subject to the scenery being found to give satisfactory results in use, and on the understanding that the matter will be reconsidered at the expiration of twelve months in the light of any experience which may have been gained in the meantime.

Attempted Theatre Burglary.

The Lyceum Theatre, Taunton, had a very successful run with a pantomime during the week ending Jan. 15, in fact, so large was the attendance that many were unable to gain admission. This evidence of prosperity proved too strong for two young men who were visiting the town, and at 1 a.m. on Saturday they were surprised by a member of the Somerset Constabulary whilst in the act of endeavouring to force an entrance by the side door, with an iron bar procured from an adjacent shrubbery. When asked what they were doing by the constable they candidly admitted they were "trying to break in." They were brought before the local Bench, who committed them to take their trial at the Assizes, and complimented the constable upon his smart capture.

FUTURE OF SWINDON THEATRE.

For some time rumour has been busy with the Swindon Empire, and it was generally understood that at the end of this month Mr. Alfred Manners would transfer the premises to a cinema syndicate, but matters have not arranged themselves as anticipated, and he has decided to carry on for the present.

"Retiring is out of the question in these times, and especially for a man who has worked all his life," said Mr. Manners to a Press representative. "The Empire has been definitely sold to one of the leading cinema syndicates, but the regret expressed by so many has caused me to arrange with the syndicate to defer completion of the transfer, so that my family and myself will have the pleasure of welcoming all our old friends and patrons, and I hope some new ones, too, for some time to come.

"But I want to say at once that it is almost impossible to carry on, and present the leading attractions, in present circumstances; they are simply being strangled by the enormous cost, over pre-war days, of running a place of amusement of this kind. The expenses are well over 200 per cent. higher than they were in 1914, and yet the prices of admission have not been increased. In fact, our revenue has been smaller. To give one instance, the price of admission to the stalls was always 3s. from the time the theatre was first opened, and the ordinary stalls are still 3s., but with this difference, that 10½d. is swallowed up in entertainment tax, and on top of that there is the high cost of circulars, postage, envelopes, and employees' salaries to take into account. The margin left for payment of first-class companies, establishment expenses, interest upon capital, the strangling rates, printing, and a hundred other expenses is precious small, but we will not dwell upon that.

"We are just going to carry on, and with the goodwill and support of our friends, we will try to keep the ball rolling. Most of the leading companies are now playing twice nightly in the provincial theatres, and directly we get our bookings settled we shall probably adopt the same course, and ask our patrons to meet us by paying a few pence more than they formerly did during the twice-nightly season. We, on our part, promise that the attraction will be worth the difference, and during the twice-nightly season we shall probably do away with early doors."

MUNICIPAL ENTERTAINMENTS PROFITS.

The provision of entertainments now seems to be a recognised feature of municipal enterprise, and reports presented to local authorities this week indicate that profits are attached to the latest phase of civic trading.

Hackney Borough Council reports that the results of its dances have been very satisfactory. Eleven dances have been held, with an average attendance of 480 persons, and the total receipts were £550 14s. After deducting fees for the hire of the hall, orchestras, &c., there was a balance of £316 4s. 9d.

St. Pancras Borough Council reports that six municipal dances have yielded a net profit of £58 14s. 11d. The details, which should be of general interest, are as follows:—

Receipts.—Dancing, £164 4s. 6d.; gallery to view, £26 10s.; programmes, £2 18s.

Expenditure. Band, police and M.C., £55 12s. 6d.; hire of hall, £50 8s.; entertainment tax, £9 0s. 6d.; printing, £4 8s. 10d.; hire of checktaken, £4 4s. 6d.; wages of attendants and moneytaker, £9 18s.; sundries, £1 5s. 3d.

The Council has arranged for entertainments on Saturday evenings.

It has been in communication with Miss Lena Ashwell on the subject of Shakespearean plays and high-class musical comedies being provided at the Public Hall during the season, but owing to the hall having been booked for the whole of the Thursdays, and this being the only day in the week that her company was disengaged, there does not seem any likelihood of Miss Ashwell's Company appearing at the Hall this season. It is hoped, however, that arrangements will be made for next season.

Owing to the inability to engage dramatic performances for this season, arrangements for a series of ordinary and fancy-dress dances have been made.

ENTERTAINMENTS TAX RETURNS.

TO THE EDITOR OF "THE ERA."

Sir,—With reference to the official defence of the new circular sent out by the Commissioners of Customs and Excise recently, may I point out that this is one more example of the misleading statements made by officials when called upon to explain their conduct to the public, whose servants they are?

The Department point out that the Entertainments Tax was first instituted in 1916, at a time when it was not possible to grant them any extra staff to administer it. What happened was that, owing to national emergency, the taxpayers (in this instance the amusements proprietors) were themselves called upon to find the staff by providing the necessary accountancy service. This meant, of course, that this particular form of taxation was one of the most economical to administer, and therefore most beneficial to the State. If the Department are right in saying that no extra staff is required in order to carry out the system of inspection they now propose, then clearly they were overstaffed before the war, in which case surplus labour should immediately be dispensed with, or transferred to other Departments now contemplating further inroads on the public exchequer. If, however, the Department was not overstaffed before the war, then their defence is an inaccurate statement of fact, and they should be called upon for a more complete explanation.

As one who boasted formerly of the fact that our industry provided a considerable revenue at a minimum of expense, may I say that I resent the suggestion contained in the official defence that, because amusements preprietors will be put to no additional expense themselves under the new arrangement, thy should sit tight and say nothing about it. It is not the business of the bureaucracy to advise us to be so careless of the country's interests. In fact, from the way things are going, it would appear to be the duty of every business man to turn on the light of public criticism in all cases, however small, where he has first-hand knowledge of official extravagance.—Yours faithfully,

WEST END MANAGER.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

THE NEW COUNCIL.

Particulars have come to hand by which it would appear that a large number of managers are avoiding the payments due under the above Government schemes. We are taking up the matter with the authority responsible for these acts, and any information which members can provide which will give clear cases of breach would be most valuable. Members are requested to insist that managers should conform with the Insurance Acts, and to report all cases of breach to the secretary.

A.A. Restaurant in Manchester.

Members of the Actors' Association can, on presentation of their card of membership obtain 10 per cent. reduction at Sugarman's Restaurant, 5, Cromford-court (corner of Corporation-street and Market-street), Manchester. If artists attend for lunch or other meals in parties the reduction made will be 15 per cent., but members must present their cards in order to obtain these benefits.

Annual General Meeting.

The annual general meeting will be held on Sunday, Jan. 30, at the Prince of Wales Theatre, at 3 o'clock—doors open 2.30 p.m. The agenda was published in full in last week5s issue of "The Era."

THE 1921 COUNCIL.

The following is a list of the successful candidates for the Council for 1921 in the order of votes received.

LONDON:—
Mr. Alfred Lugg
Mr. Sydney Paxton
Miss Lilian Braithwaite
Miss Sybil Thorndike
Mr. Ben Webster
Mr. J. Fisher White
Mr. Henry Vibart
Mr. Dawson Milward
Mr. Robert Michaelis
Mr. George Tully
Mr. Allan Aynesworth
Miss Phyllis Broughton
Mr. O. B. Clarence
Mr. Courtice Pounds
Mr. Fred Wright
Miss Mary Jerrold
Miss Ethel Griffies
Mr. Ernest Hendrie
Mr. Basil Rathbone
Mr. Frank Pettley
Mr. Bertram Wallis
Mr. Lennox Pawle
Miss Renee Kelly
Miss Lisa Coleman
Miss Gladys Ffolliott
Mrs. Saba Raleigh
Mr. Fred Leslie
Mr. Henry Caine
Mr. Murri Moncrieff
Mr. J. A. Howell

PROVINCIAL:—
Miss Jessica Black
Mr. Clifford Rean
Mr. A. Harding Steerman
Miss Madge McIntosh
Mr. Henry Oscar
Mr. Cyril Austen-Lee
Miss Haidee Gunn
Miss Lucy Sibley
Mr. F. B. J. Sharp
Mme. Isabel Beresford
Mr. Frank Irish (Senr.)
Mr. Alfred Harding
Mr. Walter Gay
Mr. W. Edward Stirling
Mr. Luke Forster
Mr. Frank Heath-Saunders
Mr. J. Scott-Leighton
Mr. Oswald Lingard
Mr. Alfred Wellesley
Mr. Howard Brenan
Mr. Charles R. Stone
Mr. Frank Denis
Mr. Herbert Pearson
Mr. Eric H. Albury
Mr. J. Clyde Miller
Mr. A. George Fry
Mr. C. Hargrave Mansell
Miss Kathleen Magee
Mr. T. W. Dunscombe
Mr. David Noble.

Assistant Secretary.

Many applications have been received for this post, which will be open till Friday next, Jan. 28.

Co-operation Between V.A.F. and A.A.

The following recommendations have been adopted unanimously by the Council of the Actors' Association:—

1. That the following minutes of the Conference between the Actors' Association and the V.A.F. be endorsed.
2. That negotiations having failed, a joint mass meeting of the A.A. and V.A.F. be called at the earliest possible moment to consider ways and means to bring about a meeting of the cinema producers and the A.A. and the V.A.F. for the purpose of arranging a satisfactory form of contract for "Crowd Workers."
3. That the joint mass meeting be held on Sunday evening, Feb. 20.
4. That in the event of the cinema producers not meeting the A.A. and the V.A.F. by March 13, a ballot be taken of the A.A. and the V.A.F., and that if the said ballot be favourable, no member of the A.A. or the V.A.F. be allowed to appear in any production of any film company as from March 31, 1921, unless it be with a film company which has accepted the A.A. and the V.A.F. joint form of contract.
5. That a black list containing the names of known bogus managements be jointly issued by the A.A. and the V.A.F., and members of both organisations be warned that they will not be granted protection should they suffer loss through accepting engagements with such bogus managements.
6. That this meeting approves the policy of boycotting managers who do not observe the terms and conditions of the Standard Contract, and pledges itself to support this policy to the fullest possible extent.
7. That not more than five, and not less than three members of the A.A. and the V.A.F. be appointed to confer monthly, or as often as may be desirable to consider matters of mutual interest.

V.A.F. Ex. Com. Resolutions, Jan. 20, 1921.

1. That all expenses incurred in connection with the joint mass meeting of the A.A. and the V.A.F. on Feb. 20 be jointly shared by the A.A. and the V.A.F.
2. That the recommendations of the Conference of the A.A. and V.A.F. held on the 18th inst. be given the greatest possible publicity.
3. That in addition to two of the permanent officials, three members of the Executive Committee be appointed to serve on the Joint Advisory Board comprised of representatives of the A.A. and the V.A.F.
4. That Messrs. Barry Ono, Albert Schafer and George French be appointed to serve on the said Joint Advisory Board.
5. That Messrs. Captain Devilliers, Dan O. Scott, and Edwin Barwick be appointed to act as substitutes on the said Joint Advisory Board whenever necessary.
6. That the duties of the Advisory Board shall be in no way mandatory, but advisory only, and that all recommendations issued by the Joint Advisory Board shall be subject to the endorsement of the A.A. Council and the V.A.F. Committee respectively.

FRIDAY'S COUNCIL MEETING.

Minutes of Council meeting held Jan. 21. Present:—Mr. Norman McKinnel (in the chair), Messrs. J. Fisher White, Walter Gay, Henry Vibart, Frank Macrae, Alfred Harding, Luke Forster, F. B. J. Sharp, Clifford Rean, Sydney Paxton, Bertram Wallis, Alfred Lugg (secretary), J. T. Goddard (solicitor), Misses Jessica Black, Kathleen Magee, Haidee Gunn, Lilian Braithwaite, Madge McIntosh, Gladys Ffolliott, Lucy Sibley, Ada Ferrar, Lisa Coleman, and Mrs. Saba Raleigh.

Letters were read from Mr. Leslie Illes, Miss E. Fogerty, Louis Casson, Cyril Austen-Lee, William Farren, L. F. Phillips, Ben Webster, and Miss Irene Ross.

The solicitor's report was read by Mr. Goddard.

The secretary read result of the ballot for the election of the new Council.

Dinner to Mr. James Wright.

Leading actors, variety artists, and musicians are associated in a complimentary dinner which is to be given to Mr. James Wright, the long popular theatrical traffic superintendent of the London and North-Western Railway, at the Hotel Cecil next Saturday. Sir George Petley, the High Commissioner for Canada, will preside. The hon. sec. for this dinner is Mr. Austin Brereton, 19, York-buildings, Adelphi, W.C. 2.

The Manchester Gaiety.

Many playgoers in Manchester will be pleased to learn that the Gaiety will continue as a repertory theatre. Mr. A. Hollander has decided to sell the Gaiety for the cost price of £52,500, plus the bare out-of-pocket expenses entailed in the original transaction with Miss Horniman. The man who saved the theatre from becoming a cinema is Mr. Sam Titton, managing clerk to a well-known firm of Manchester stock-brokers. He has paid the deposit, and states that a scheme is in hand which includes a proposal that the Manchester public shall be asked to subscribe £30,000 in £1 shares at par. He had not had time to communicate with Miss Horniman as to her future association with the theatre, but Mr. Roberts Marshall is to be retained as manager.

Crystal Palace Meeting.

Sir David Burnett, who was re-elected chairman of the Crystal Palace Trustees at their annual meeting in the Guildhall on Friday, expressed the belief that the Palace, decoratively and structurally, was in better condition than it had been for many years. The organ had been repaired at a cost of between £8,000 and £9,000, and with considerable truth was claimed to be the finest in the Kingdom. During the past year more people had gone to the Crystal Palace than in any year previously, and the entertainment tax had amounted to £18,000.

Sir Melvill Beachcroft pointed out the difficulty of travelling to the Palace, and urged that railway facilities should be increased. The advantage of a "Tube" that would run through Dulwich was emphasised, and the chairman mentioned that but for the war some such project would have been carried out.

A Repertory Tour.

The tour of Mr. Walter V. Garrod's latest play, "A Respectable Married Woman," successfully produced at the Elephant and Castle Theatre in October, will start on Monday next at Stratford. A powerful company has been engaged, and "One Law for Both" and "The Right to Live" will be included in their repertory. The productions are by Francis H. Bull.

Several of Mr. Garrod's plays, by the way, will shortly be produced in South Africa by Mr. Leonard Rayne. They have already been seen in Australia.

THE NON-TIPPING FARCE.

TO THE EDITOR OF "THE ERA."

Sir,—Is it not time that the "non-tipping" farce should be abolished? At one theatre I visited they deliberately hid one of my flats on the Saturday, and purloined some pieces of wood belonging to my carpenter, in anticipation of the fact that they would receive no tips! This super-Hun treatment of touring managers may be expected to last as long as this childish business goes on.

At another theatre, the touring manager is presented with a book, to sign away his tips to the band! —Yours truly,

LESLIE KYLE.

Jan. 19, 1921.

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SHOULD THEATRES BE OPENED ON SUNDAYS?

BRITISH DRAMA LEAGUE DEBATE.

OVERWHELMING MAJORITY AGAINST.

The much discussed question of Sunday theatre opening was debated at length at the Haymarket Theatre on Monday afternoon, when a meeting was held under the auspices of the British Drama League. Viscount Burnham, who is a vice-president of the League, was in the chair. Mr. Arthur Bourchier, Canon Adderley (of St. Paul's, Covent Garden), Mr. Alfred Lugg (secertary of the Actors' Association), Lord Willoughby de Broke, the Rev. J. Tredennick, of the Lord's Day Observance Society, and Capt. Larking, of the Early Closing Association, were among those supporting the chairman.

There was a large attendance, and it was early on obvious that those who get their living in the theatre were present in large numbers. At times they expressed themselves loudly, and occasionally the chairman had to call for order. But, generally speaking, the debate was conducted in orderly fashion.

A resolution, proposed by Mr. Lugg, which, in effect, opposed Sunday opening, was carried by an overwhelming majority, an amendment finding fewer than forty supporters.

Lord Burnham first mentioned the receipt of letters from a few unable to attend. These included Mr. Frederick Harrison, Miss Marie Löhr (who stated that she was not in favour of Sunday performances), Cyril Maude (who objected to actors doing seven days' work, but would like to see the theatres opened on Sundays if people out of work the rest of the week were employed), and Mr. Greet (who wrote that he hoped no one would be rash enough to open theatres to the general public on Sunday).

Lord Burnham, who recalled that he was the grandson of an actor-manager, said he took a great interest in this vexed question, which has been troubling the public mind for so long. It was not a theatrical any more than it was a public question. As they all knew, theatrical and musical performances took place regularly on Sundays, and were given in the cause of charity.

No Principle at Stake.

He referred to the Bournemouth Council's decision, and went on to declare that there was no principle at stake. It was a matter of public convenience and public expediency. Years ago it was regarded as a religious question, now it was mainly regarded as an economic question. (Hear, hear.) Charles Dickens wrote much about it, and he pleaded for what was then called a liberal view of Sunday observance, and argued that we should be emancipated from the Sunday Observance Act of 1680, and that we should be free to obtain our rest and recreation on the only day it was obtainable in a sensible way. He deprecated too much "toil and sweat."

Lord Burnham referred to the great difficulty many experienced in these days of spending their leisure hours. No one could pass through the great cities without seeing how heavily time lay on the hands of so many. People flocked to places of genuine recreation on Sunday, and he was most anxious to find out whether the experience of the last quarter of a century had not shown that what had been done had made for good. (Hear, hear.)

Mr. Arthur Bourchier at the outset confessed that he had done his utmost to help kill the hypocrisy of the British Sunday by the placing of theatres on the same footing as music halls. But for the untimely death of his friend, Henry Irving, he would be standing with him. In their many discussions connected with the difficulties attendant upon the nationalisation of the British theatre—which would have Shakespeare's plays as its background—Irving advanced the plea that if one of his plays were performed every Sunday, without undue panoply or scenic display, the project would be well served.

Mr. Bourchier referred to his production of a Shakespearean play at the Strand Theatre in June, 1920—on a Sunday—in aid of the National Institution for the Blind. The players were all female on that occasion. On Nov. 7—a Sunday—he proposed to give a performance of "Henry V." at the same theatre in support of "Our Day," the only new circumstances being that the cast was composed largely of men. It was then discovered that although the L.C.C. could, and was willing to, grant dispensation for a Sunday performance, the Lord Chamberlain's office had no discretion.

That performance had to be turned into a free show with a collection, and that showed the chaotic state of the law. On the same Sunday the prime minister of mirth, Mr. Geo. Robey, gave a highly successful entertainment at the Coliseum in aid of Printers' Pensions, and he had, on authority, that the Lord Chamberlain himself occupied a seat at the show. (Laughter and applause.) There were Sunday concerts and cinemas. Rest did not imply impotence, it was reasonable recreation.

Birth of Bolshevism.

In London there were societies which produced plays on Sundays. But how about their poorer brethren. They were relegated to the parks and the streets. Men and women of the wealthier classes had Sunday dances, Sunday golf, and Sunday tennis, while for the others there was nothing. Idleness and wandering about were bad for everybody. Possibly it was the Sunday afternoon feeling which gave birth to Bolshevism. (Laughter and applause.)

All we knew from Bible writ was that one day should be set aside for rest. There was nothing immoral in playing on Sunday and resting on Monday. The drama was inspired by religion, and the old miracle plays were always given on a Sunday.

In concluding his paper, Mr. Bourchier dealt with the position of the manager, the actor, and the critics. In his former capacity he wanted the Sunday play on three grounds. He could do benefit to charities and encourage authors, for it would be his consistent policy to produce plays not on the weekly bill, and that would give opportunities to those members of their calling not working, and also to those at present playing only small parts. Sunday plays would be financially successful, and enable managers to take risks without relying on "established stars."

No Compulsion.

Then Sunday working would be optional, and that would apply to all the staff, both before and behind the curtain. Any attempt at coercion should be made illegal. Ultimately, he suggested that theatres which opened on Sundays might be closed on Mondays. Touring companies would then be able to travel on a week-day—a boon which they, at any rate, would appreciate.

So far as dramatic criticis were concerned Mr. Bourchier seemed to suggest that no great harm would be done if they did not attend Sunday performances.

Not a Religious Question.

Father Adderley followed in support of Sunday opening, suggesting that the question was not really a religious one at all. If they agreed that it was a good thing to have one day's rest in seven ("It is"), let them say so, because it was really common sense and not because of the Fourth Commandment. Then it all turned on what was meant by rest. It might be a good thing to sleep in a pew during a sermon, and it might be good to rest in the stalls of a theatre without going to sleep. Recreation meant creating again. The whole of the drama was a recreative force. It was simply a question of whether they should take their rest and recreation on this particular day in a way different from that at present allowed.

He agreed with Mr. Bourchier that certain things must be laid down to prevent this rest time being encroached upon. But even if it did mean a certain amount of inconvenience, they had to think of the vast majority.

Canon Adderley suggested that there should be no competition with the churches, and that theatres should be opened at any hour which would permit him, for instance, attending the theatre and church as well.

Mr. Bernard Shaw

Mr. Bernard Shaw said he supported with the most etxreme enthusiasm the project for having theatrical performances on Sundays. It was going to be a gorgeous thing for him. (Laughter.) Mr. Bourchier had said nothing about the author, or the landlord, who would make more by it. Everybody else was going to make less by it—for their sakes. (Laughter.) They could not imagine how theatrical landlords and authors walking about London on a Sunday suffered. (Laughter.) He could not stand it. To see a theatre eating its head off when it might be making money for him all the time was a thing hardly to be described. (Laughter.) He could not bear to go to the Green Room Club on Sunday and see an actor playing cards when he might be playing on the stage making money for him. If we had theatres on Sunday there must be, and would not be, any compulsion upon anybody to work. Of course not. There was no compulsion on anyone to work in a theatre any day. (Laughter.)

When he was a young man there were only six performances a week. Then came the Saturday matinée, and he was happy to see it. At present there were no morning performances. If they had Sunday theatres, why should there not be morning performances? People might prefer his sermons to those of a parson, and why should they not? That would demonstrate the great fact that the theatre could—given its full development—give three performances a day—and how splendid that would be for the author. (Laughter.) The landlord, too, would be able to get a higher rent.

There would always be this difference between the Theatre and the Church. He did not admit for one moment that it was not a religious question. All questions were fundamentally religious. The theatre, like a church, was a place where two or three gathered together, and was an equally sacred place. But the church was not run for profit and the theatre was. (applause), and they could not run it in any other way. When Sunday opening was established, the manager would have to pay such a rent for his theatre that he would only be able to gve commercial performances in order to pay the rent. (Applause.)

If he were an actor, or anybody employed in the theatre, he should oppose the project tooth and nail. (Loud applause.) "I should say," he said, "that it so happens at the present moment that I have what is called a statutry holiday. I am going to stick to that or have an equivalent." (Applause.) He did not know what prospects there were of getting a Bill through Parliament making Monday a statutry holiday. If they gave up their present statutry holiday without any sort of equivalent, they deserved all they got. (Applause.)

Actors' Association's View.

Mr. Alfred Lugg, who followed, said he desired to endorse all that Mr. Shaw had said. There might be a desire on the part of Mr. Bourchier and other managers to use the Sunday for the development of the theatrical art, but they had to bear in mind the fact that the theatre was a commercial concern, and that the first consideration which prompted managers to demand Sunday opening was the fact that they hoped to make more £ s. d. (Applause.) But let them be logical. The theatre was not run for Art; it was, as he had said, a commercial concern. Why should not other commercial institutions demand Sunday opening? They had to face the prospect of an entirely commercial Sunday.

He desired to say that the organised actors of this country, at all events, were determined to fight any suggestion of the Sunday opening of theatres with every scrap of their power. (Applause, and a voice, "The V.A.F. is with you.")

Instead of Sunday opening, he suggested that they might revert to the six performances a week, and produce those plays so much was heard about during the afternoons with a different cast. (Applause.) Then twice the number of actors would be employed in London theatres. What was really wanted was an open-air Sunday, not the theatres opened. (Hear, hear.)

The Resolution.

He moved:—

"That this meeting, convinced of the value of one day's rest in seven for all concerned in the arts or industries of the theatre, regards the tradition of the English Sunday as the best for this rest, and deprecates any attempt to extend the present law as to Sunday performances in theatres." (Applause.)

Mr. Hugh Roberts, of the N.A.T.E., seconded. His remarks were based entirely on the economic argument, and said that theatrical employees claimed the same rights as the rest of the community to have one day with their families.

Lord Willoughby de Broke, who said he was a theatrical landlord, also spoke against Sunday opening, and advised those working in theatres to oppose it tooth and nail. He contended that any further encroachment upon the Sunday was not consonant with the trend of public thought and sentiment at this moment. (Applause.)

Other speakers against Sunday opening were the secretary of the National Orchestral Union, and the Rev. J. T. Trevennick, of the Lord's Day Observance Society. He pointed out that the official designation of the day was "the Lord's Day, commonly called Sunday," and for that reason his society opposed the opening of theatres on the Lord's Day. They also opposed it because it was a contravention of the law of the land.

As Lord Burnham was about to take a vote of the meeting, Mr. Macpherson rose from the audience and called attention to the fact that the greater number of speeches had been made in support of the resolution, and he wished to oppose. Invited to the platform he declared that actors must realise that it was primarily a question of whether the public wanted Sunday theatres and they did. (Applause and cries of "No.") Was it suggested that because nurses and doctors had to work on Sundays, hospitals should be closed? Trams and trains, &c., were run on Sundays, and the workers were protected by their unions. If Mr. Lugg's union was as good it would be able to insure that the members of the union were looked after. (Applause.)

An Amendment.

Mr. Wm. Poel, who also went on to the platform from the audience, moved as an amendment to Mr. Lugg's resolution,

"That the theatres be opened on Sundays for the performance of those plays not being given in the town in the evening's bill, provided that the artists, staff, and the musicians working at these performances on Sunday are not employed during the week."

Mr. Arthur Ellis seconded from the stalls.

The amendment was put first, and there voted for it 36. The majority against was so overwhelming that the votes were not counted, and Mr. Lugg's resolution was carried by a huge majority.

Thanks to Mr. Frederick Harrison for the use of the theatre, and Lord Burnham for presiding, concluded the meeting.

TO THE EDITOR OF THE ERA.

Sir,—On Monday, Jan. 24, will be held a meeting at the Haymarket Theatre on the above subject. I hope to be present. I am writing on this, the 22nd of Jan. I know already exactly all that will be said, and all the pitiful arguments raised for and against it. Fundamentally, it will all resolve itself into a question of "cash," prettily camouflaged, of course, by various speakers.

In this ghasty "business," mechanically propelled, age, players, managers, and public need time to think, *of their own accord*. As things are, the world has got most things out of focus; modern life warps character. The thing that "pays" is the *right* thing, the fine thing. We have no respect for anything or anybody; our word is not our bond. We slander, scandal, and indulge in uncharitableness of all kinds, and *don't realise* we are doing it. We question everything—even our Faith. It's a thoroughly godless world. We think we are "sufficient" to ourselves. "Sunday opening," as a recognised custom, should be not even heard spoken of. If religion had *one* chance a week, even on the day of rest, the world might be the better for it. In the name of Heaven what *was* the war for, if not to make us all stop and *think*.—Faithfully yours,

J. HENRY TWYFORD.

Jan. 22.

SUNDAY AT BOURNEMOUTH.

LICENCE FOR SACRED PLAY.

The question of Sunday entertainment is very much before the public at Bournemouth. An application was made to the Bornemouth Justices on Wednesday for a licence to perform a sacred play at St. Peter's Hall, on Sunday, at 3 and 8 o'clock.

Mr. Webber, who made the application, stated that the play was by the Vicar of Parkstone, and had been performed previously by the members of the congregation of St. Peter's. There would be no charge for admission, or for seats, or for the hall, but there would be a collection at the doors as the people left, to defray the expenses.

The Chairman (Dr. Hirons) observed that the admission was by ticket.

Mr. Webber replied that the tickets were to be obtained at various shops before the date.

Asked how many people attended a performance on the previous day, Mr. Webber said that between 400 and 500 people were present.

The Chairman: They were orderly and respectable?

Mr. Webber: Yes, very. There was no applause. Everything was quite quiet and orderly the whole way through. He added that the performance would last about two hours and a quarter.

Asked what was proposed to be done with the proceeds after paying expenses, Mr. Webber said it was not anticipated that there would be any balance, but if there was it would be given to some charity.

The Chairman asked what was the idea of the performance, and Mr. Webber said it was given from the educational point of view.

Mr. Duell: Would it not be desirable to throw the performance open to all?

Mr. Webber explained that the performance was open, but admission was by ticket, in order that the attendance should not be greater than the accommodation, as on some previous occasions there had been a rush, and they had had to turn people away.

Replying to the Bench, Mr. Webber said that anyone applying for a ticket could get one.

The Chairman suggested that the performance should not begin before 8.15, as this would enable people to go first to church or chapel.

Mr. Webber concurred in that suggestion.

The Bench then granted the licence for an evening performance from 8.15 to 10.30 p.m.

SUNDAY OBSERVANCE ACT OVERCOME.

Following on the application to hold Sunday concerts in the Winter Gardens, at Bournemouth, which was reported in "The Era" last week, was refused on the ground that it would be a breach of the Sunday Observance Act, the Town Clerk (Mr. Herbert Ashling) made a fresh application on Wednesday for leave to hold two concerts on Sunday, the 23rd and 30th of Jan., differentiating his application from that of last week. He submitted that the concerts were for the public good, in an endeavour to attract young people from the streets, and that they were educational. He also submitted that it was absurd to contend that the Sunday Observance Act of 1780 was intended to apply to such concerts as were now proposed, inasmuch as the Act was designed for the suppression of disorderly houses. He argued that the Act did not apply, and quoted instances where Sunday concerts were given, for which charges of admission were made, and where no free seats were allowed. The proposal of the Winter Gardens Committee was that there should be a charge at the entrance of the Gardens, and that there should be a certain number of free seats.

The Bench decided to grant the temporary licence for the two concerts mentioned, on condition that no charge was made at the gates, it being left to the Corporation to make a charge within the building. A certain amount of accommodation must be left free, but not necessarily seating accommodation.

AMATEURS IN ACTION.

HANWELL AND EALING OPERATIC SOCIETY.

With the laudable object of raising funds for the Ealing King Edward Memorial Hospital and the Hanwell Cottage Hospital, the members of the Hanwell and Ealing Operatic Society opened their season on Tuesday evening (Jan. 18) with a first-rate performance of "Miss Hook of Holland" (by arrangement with Mr. George Dance) at the Park Theatre, Hanwell, and continued the production throughout the remainder of the week. The first night's attendance was very gratifying from a financial point of view, and the large audiences at the following performances speak volumes for the attractive staging and rendering of the comedy.

The Society are fortunate in possessing such an array of amateur talent. All the characters were excellently sustained, but special praise must be extended to Mr. Edgar Stanley as Mr. Hook, Mr. Harry Wakley as Captain Adrian Paap, Mr. G. R. Shareman as Ludwig Schnapps, Mr. J. F. Britton as Simon Slinks, Mrs. Barton Hall as Gretchen, Miss Dora Penney as Mina, and Miss Edith Davies as Sally (Miss Hook). Mr. Leo Barville, as Bandmaster Van Vuyt, sang pleasingly. The choruses were a great feature, and we may specially mention the rendering of "Bottles" by the gentlemen in Act II.—the Interior of the Liqueur Distillery, Amsterdam. Their recall was well deserved.

The hon. musical conductor was Mr. A. C. Praeger; the opera was produced under the direction of Mr. H. L. March, and the incidental dances were arranged by Mme. Jessie Hogarth.

SOUTH LONDON OPERA SOCIETY.

The South London Opera Society gave an excellent performance of "The Mikado" at the Surrey Masonic Hall on Tuesday and Wednesday of last week. Miss Edith Judge as Katisha was conspicuously successful, her sympathetic contralto voice being heard to excellent advantage in solo, duet and concerted number. Mr. W. G. Street was capital as The Mikado, and made an excellent impression by his clever enunciation of The Mikado's song. Mr. Don Osborne's sweet tenor voice did full justice to the numbers entrusted to the character of Nanki-Poo; Mr. Bertram Kirby quite realised the humorous possibilities of Ko-Ko, and Mr. Alan Cooper and Mr. A. J. Bryant were admirable as Pooh-Bah and Pish-Tush respectively, whilst Miss Louise White, Miss Lily Chandler and Miss Carrie Hedges, as Yum Yum, Pitti Sing and Peep Bo, completed the cast. The performance reflected great credit on Mr. Leonard C. Venables, the popular conductor, and Mr. E. W. Judge, under whose supervision the opera was produced.

EDWARD TERRY D.C.

At the Croydon Public Hall, before a packed house on Thursday, the Edward Terry Dramatic Club gave a very commenable performance of "Pygmalion." As Eliza Doolittle Miss G. Worth Daffern showed a thorough appreciation of the part, and gave an exceedingly good portrayal of the author's conception. Mr. George Street was an admirable Professor Higgins, and Mr. Stewart Brammall gained well-merited commendation as Alfred Doolittle. Mr. Carlton Hall (Colonel Pickering), Miss May Stone (Mrs. Higgins), and Miss Clara Doran (Mrs. Pearce) each deserve a meed of praise. An enjoyable programme of music by Mr. Rowland Clark's Salon Quartette contributed in no small measure to the evening's enjoyment.

NORTH LONDON D.C.

James Montgomery's American comedy, "Ready Money," is a pretty stiff task for amateurs to tackle, and all possible credit is therefore due to the North London Dramatic Club for their success in the first London amateur performance of this play at the Cripplegate on Wednesday last. The quickness of tempo which is very essential in a play of this character had been admirably secured by the producer, Mr. Murray Short, and the piece held the audience from start to finish.

In addition to producing Mr. Short contributed a sound piece of work as the good-natured forger, Jackson Ives; whilst the hero, Stephen Baird, was brightly played by Mr. Stanley Leverton. Other gentlemen to score were Messrs. Lionel D. Strong, Harry Lancaster, and Don Osmond, as the trio of speculators; Sam Welch, Sydney Rosenthal, and William Stewart; Mr. Stanley Edenborough as the intriguing James E. Morgan; and Mr. L. E. Stone as Reddy. Miss Vera Gooding played the part of the heroine with sympathy and charm; and Miss Violet Sandford and Miss Ada King were more than adequate as the young ladies, Ida Taylor and Margaret Elliott.

"LONELY LADY ——."

A Comedy, in Three Acts, by Nita Faydon, Produced at the Duke of York's Theatre on Monday, Jan. 24.

Marie ..... Winifred McCarthy
Endell ..... Bernard Merefield
Emmie Dennison ..... Maud Buchanan
Aleen Dennison ..... Gertrude Elliott
Samuel Dennison, junr. Lauderdale Maitland
Samuel Dennison, senr. ..Lord Lyveden
Peter Dawson ..... Robert Horton
Major Fletcher ..... Wilfred Forster
Hon. Archie Chetwynd..Arthur Welle ley

The little thing known as the "small ad." is a very important little thing in these bargain days. But in one instance in these days that are bargain days, the advertiser has got more of a bargain than the—perhaps one rather aptly calls him respondent—has. Rather more, too, than she (you may be sure it's a "she") has bargained for.

The "she" is Aleen Dennison, and thus it all comes about. Aleen's husband is a delightful man, rich and everything. But he loves his work, and he loves his golf—these rather stand in the way of his taking her out and about, as she feels he should. He, in fact, puts her to all intents in the charge of his super-spinster sister of 55, who has such views in the matter of looking after as involve, for instance, when Aleen has a cold, the wearing of a pink flannelette nightdress, instead of—what is usually worn by Aleen, and all Aleen's kindred.

Aleen grows discontented and discontented again, and when it comes to there being a particularly nice dance afoot in the neighbourhood, and Samuel, junr., as usual, won't go—the "small ad." business (to cut things short at this rather "wordy" juncture) enters upon the scene.

Aleen has a French maid, Marie, and between them they compose it—the "small ad." It reads (or words to that effect, as they used to say in the happier times): "Lonely Lady desires sympathetic companionship of a member of the opposite sex . . . Tea and walks once a week. . . . Box ——."

Samuel, junr., has his suspicions—thanks to a piece of blotting-paper that the plotters don't think he's noticed. But Samuel, being fonder of golf, doesn't worry.

The "small ad." is answered, of course. But the wrong kind of sympathy is offered. And Aleen, who has taken a suite at a big hotel for the purpose of her perfectly harmless escapade, finds herself locked in—he does the locking—with one Peter Dawson, who confesses himself to be a blackguard, and who says that if——.

Aleen rings for Samuel, junr., who comes to the rescue. A big scene, one will say; but doesn't it transpire at this point, or a few minutes later, that the Peter Dawson gentleman is Samuel, junr.'s "hireling," engaged for the purpose of showing "Lonely Lady" how utterly foolish she's made herself?

The closing lines of the play complete the telling of the story. "I've given up golf" (by Samuel, junr.) is one of them. . . . .

A neat little comedy, and well acted. One is quite glad to hear from Miss Elliott that performances No. 13 et seq. may very likely be possible "in another theatre."

Miss Elliott's Aleen is good. She has studied the part with great care, and, though it is hardly one that gives her a scope to make new record, she finds in it many moments that demand the actress of great experience; notably when first, à l'ingenue, she meets Dawson, and later in a heavier scene with him in Act II.

Mr. Lauderdale Maitland has a part, in Samuel, junr., that is rather over-written. But he does all the necessary "toning down" to great effect, and makes his man as natural, under the circumstances, as anyone possibly could. Withal he makes him a pleasant person; which, though the part has no actually "villainous" lines in it, is an achievement.

Miss Maud Buchanan's super-spinster (but "with hopes," for all that) is a very good performance; and so is Mr. Robert Horton's Peter Dawson. Here Mr. Horton gives such a natural and finished piece of work as is not seen nightly on every stage. Lord Lyveden's Samuel, senr., is a clever study of the quiet, staid old gentleman; and Mr. Bernard Merefield's Endell, Mr. Wilfred Forster's Major Fletcher, and Mr. Arthur Wellesley's Archie Chetwynd are good.

But the most interesting of the small parts is that of the French maid, given a perfectly delightful "breeziness," thoroughly true to type, by Miss Winifred McCarthy.

THE OLD VIC.

The beauty of "A Midsummer Night's Dream" was given full value in the Old Vic. on Monday. The settings (particularly that of the Wood) were a delight to the eye. Mendelssohn's graceful music was employed, and the whole production bore evidence of care and attention to detail. The break of day in the woodland was depicted in a manner which would do credit to a much more pretentious theatre, and to Mr. Robert Atkins and to Mr. Wilfred Walter must be extended the warmest praise. Mr. Ernest Milton's excellent diction enhanced the poetry of Oberon's lines; Mr. Austin Trevor made a manly Thesus; Miss Isobelle Venner was a stately Hippolyta; and Mr. Wilfred Walter's playing of Bottom evidenced much dramatic perception. The quartette of quarrelling lovers were safely in the hands of Miss Florence Saunders, Miss Mary Sumner, Mr. Rupert Harvey, and Mr. Alan Watts; and Mr. D. Hay Petrie contributed a capital character-study as Starveling. Mr. Andrew Leigh was the most mercurial of Pucks; and Miss Jane Bacon was convincing as the love-lorn Titania. The numerous dances were arranged by Miss Fairburne, and were performed by children of the Mayfair School of Dancing.

Mr. Walter Paskin's company, in "His Little Widows," had an excellent reception at the Theatre Royal, Torquay, last week. The mounting and dressing of the show came in for a lot of favourable comment. Miss Nita Jarche sang delightfully as Blanche Hale, and her vivacity and charm soon made her a warm favourite, whilst Miss Ruby Mallory, Miss Elsie Lisle and Miss Stella Pearce, as the three principal widows, fulfilled every call that was made upon them. Mr. Leslie Hyde introduced a particularly clever eccentric dance and was responsible for much droll humour as Pete Lloyd, his co-partners being excellently played by Messrs. Ernest Seebold and Albert Grant.

"THE KNAVE OF DIAMONDS."

Play, in a Prologue and Four Acts, by Charlton Mann, founded on the Novel by Ethel M. Dell; Produced for the First Time on any stage at the Gaiety Theatre, Manchester, on Monday, Jan. 24.

Sir Giles Carfax .. Townsend Whitling
Lucas Errol ..... G. H. Mulcaster
Napoleon Errol .... Scott Sunderland
Bertie Errol ..... Randolph McLeod
Dr. Capper ..... Edwin Greenwood
Dimsdale ..... Deering Wells
Jasper ..... Claude Edmonds
Mrs. Errol ..... Elinor Foster
Dot Waring ..... Cecily Byrne
Lady Carfax ..... Violet Vanbrugh

A packed audience gave the play an unmistakably favourable welcome. The story deals with the regeneration of what looks uncommonly like a lost soul—the soul of Napoleon Errol—by the power of love and self-sacrifice of a much worthier person, namely, his half-brother Lucas. The play opens with a prologue in which the enterprising "Nap," at a fancy-dress ball, introduces himself to Lady Carfax, and tells her fortune with a pack of cards. The Knave of Diamonds, of whom she is to beware, is obviously himself. The intrusion of this candid and ingratiating blackguard—half a Red Indian—into the home of Sir Giles and Lady Carfax leads to the big scene—a crudely brutal one, as presented on the stage—which causes the violent breakdown of Sir Giles, his removal to a nursing home, and the friendly adoption of Lady Carfax (who is really, but quite virtuously, in love with Napoleon) into the household of the Errols. From this is developed the adventure of the motor-car breakdown at the Inn at Bramhurst, by which "Nap" designs to possess himself of Lady Carfax. Already the quiet, dominating figure of Lucas Errol has had its influence in the domestic crisis at the Manor House, and now it reappears in time to save Lady Carfax from the perfidy of her disreputable lover. The scene is so vividly and powerfully acted as to form perhaps the most strenuous parallel to the melodramatic and violent scene already referred to. After this there is not much to notice beside the affair of Lucas, whose recovery from an operation is rendered doubtful by the quiet heartbreak of his hopeless love for Lady Carfax, to which he succumbs after having resigned her to "Nap," whose enforced sojourn among the Rockies for six months appears to have changed him very little.

The play was very well acted, Miss Vanbrugh adapting herself with skill to the broad emotional effects required in the rôle of Lady Carfax. Mr. Scott Sunderland's vigorous depiction of Napoleon Errol was also throughly appreciated, while Mr. G. H. Mulcaster played Lucas with admirable restraint, and Mr. Townsend Whitling gave realism to the uncompromising character of Sir Giles Carfax. Other parts pleasantly rendered were Mr. Randolph McLeod's Bertie Errol, Mr. Edwin Greenwood's Dr. Capper, Miss Cecily Byrne's Dot Waring, Miss Elinor Foster's Mrs. Errol, and the minor rôles of Jasper by Mr. Claude Edmonds, and Dimsdale by Mr. Deering Wells. Mr. Edwin Greenwood is responsible for a creditable production, and Mr. Norman O'Neill has written for it some pleasing incidental music.

"THE RIGHT TO STRIKE."

AT GOLDERS GREEN.

Messrs. Robert Hale and Arthur Rigby are to be congratulated on the all-round strength of their company which opened on Monday, Jan. 17, at the Golders Green Hippodrome, in Ernest Hutchins' brilliant and much-discussed play, "The Right to Strike." Indeed, we have never witnessed a performance by a touring company in which the parts have been better cast. Possibly the best interpretation of all is that of Mr. Ian Fleming as the resolute Dr. Wrigley, who counters the unfair strike of the manual workers in Valleyhead by leading a strike of doctors on the same aggressive lines. It is not many months since this young actor appeared at this theatre in the title-rôle in H. F. Maltby's ironic comedy, "A Temporary Gentleman," and made a great impression by his acting, but on this second visit he has surpassed himself, and his work in the second act, particularly, is a veritable tour de force. Then there is Mr. John F. Traynor's marvellously life-like Lancashire "lad," Ben Omerod, an admirable study in every way; Mr. George Flood's rugged but honest Labour M.P., Walter Dewhurst; and Mr. Charles Roadknight's vividly sinister agitator, Montague. Mr. Herbert Ryder is excellent as the stricken and benevolent Dr. Miller; Mr. Rex Alderman, as his son Eric, is the exact type of the cheery young officers who faced death in France with a smile on their lips; and Messrs. Murray Yorke, Herbert Masters, and Noel Phelps give brilliant character studies as Dr. Donald, Mr. James, and Sir Roger Pilkington respectively. Miss Edith Carter as the faithful old housekeeper, Elizabeth, is most convincing, and so, too, is Miss Dora Mason as the distressed Rose Omerod. As the girl wife who is widowed, through the strike, almost as soon as she is married, but whose sweet nature makes her averse to the retaliatory strike of the doctors, Miss Enid Revell-Read is most natural and appealing. The company, which is the first to tour with this West-End success, is at Richmond this week, and after that proceeds to the Northern Counties.

OPENING OF PROVINCIAL TOUR.

Messrs. Robert Hale and Arthur Rigby's Company opened their provincial tour at the Folkestone Pleasure Gardens Theatre on Monday night, the 24th, with this problematical play. Those responsible for the production are certainly to be congratulated on the careful selection of the artists. The honours are equally divided between Mr. Arthur Barclay as Dr. Wrigley, Mr. Wilson Coleman, as Dr. Miller, and Mr. Jack Vyvyan as Ben Omerod, the strike leader; but the success of these artists would not be complete without the able support of all the other members of an exceptionally well-balanced combination. The only three female characters in the play are represented by Miss Kathleen Saintsbury as Eric's wife, Miss Mary Pemberton, and Miss Dora Hargreaves as the humorous Housekeeper. These ladies handle the delicate situation very cleverly, especially Miss Saintsbury, who, in the last act, affords evidence of being an emotional actress of high merit.

THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

IN THE CONDUCTOR'S CHAIR.

A LADY CONDUCTOR.

In his notice of the two holiday concerts just given by Mrs. Douglas Hoare and her "Lotus" ladies' orchestra at the Wigmore Hall, a critic expressed his approval of the programme, and hoped that 1921 might bring us many more concerts of the same sort. Mrs. Hoare quotes these words with legitimate pride, as evidence that the Lotus, though only in the days of its youth, has already made its mark. There

[*Photo., Dorothy Hickling*, 117, *Ebury-st.*

MRS. DOUGLAS HOARE.

is not a shadow of doubt that the field is widening every day for this kind of orchestral music. Mrs. Hoare specialises in good, light music, by modern, particularly British composers. The present programmes of most popular concerts are proof positive.

The Lotus is the second orchestra got together by Mrs. Hoare. Feeling, in the early days of the war, that she would like to do her part, but unable, like many another artist, to give as much as she would have wished to give of hard cash, she made up her mind to use her talents and training to help things along. So she formed the "Olive" orchestra. All the members were amateurs, and all were ladies. Their conductor admits, now, that the amateurs were rather a troublesome proposition to deal with; still, the "Olive" served its purpose. It had three hundred concerts to its credit before it played its Swan song. But Mrs. Hoare had finished with amateurs. The "Lotus" members are professional players; ambitious gold medallists from the Royal Academy of Music and the Royal College of Music for the most part. Mrs. Hoare, knowing how difficult it is for young musicians to get a start after student days are over, wants to help them along. That was her object in forming the "Lotus."

Mrs. Hoare is one of a family of sixteen. Eight were boys, and eight were girls; and all were musical. At a very early age she determined to become a professional musician, and if she ever married, to marry nobody but a musician. And she carried out both purposes. Her husband, better known now as a playwright, was once a professional singer. Mrs. Hoare did not start out as a conductor, but as a pianist, after studying for many years with Mathilde Verne. Her career was cut short in that direction, however, by an accident in which her arm was badly smashed up. From an interviewer's point of view Mrs. Hoare is rather too modest about her attainments. She says she is "keen on sport," but forgets to mention, until prompted, that she has played golf for her county, Hertfordshire.

She cannot, as a conductor, be induced, even for a moment, to blow her own trumpet. But she is willing enough to tell a story against herself, of what she says is the most trying of all her official experiences. It was at a concert. She was conducting away busily, when suddenly she became aware that somebody was whispering in her ear. Of course she took no notice, but kept her mind and her eyes on her score. The voice buzzed again. Still she ignored it, and went steadily on waving the stick. Until finally the voice—it turned out to belong to a restive and irascible gentleman in the audience—demanded loudly and indignantly, "How much longer this piece was going to last?"

But that happened to the "Olive," not to the "Lotus."

COMPLIMENTARY DINNER TO MR. FRANK ARMSTRONG.

There was an element of novelty about the farewell dinner to Mr. Frank Armstrong which was held at Pagani's on Wednesday last, the chair being taken by a lady, Miss Adela Hamaton, the well-known pianist, and right well did Miss Hamaton perform her duties. Several amusing speeches and an excellent programme were provided by well-known artists. During the course of the evening Mr. Armstrong, who is leaving for a provincial appointment, received a valuable presentation, and acknowledged the receipt thereof in a characteristically bluff and hearty speech.

HASTINGS MUSICAL FESTIVAL.

The Hastings and St. Leonards British Musical Festival commenced at the Royal Concert Hall, St. Leonards, last Sunday, when works of Julian Clifford and the late Lieut. Ernest Farrar formed the programme. On Monday, Percy Fletcher, from His Majesty's Theatre, conducted some of his compositions, whilst yesterday Thomas Dunhill, Professor the Royal College of Music, conducted. To-day (Wednesday afternoon) Norman O'Neill, composer of incidental music to "The Blue Bird," &c., fills the programme. To-morrow Sir Frederick Cowen, Mus.Doc., is announced, and on Friday Dr. Speer, LL.D., and Arnold Trowell will appear. Edward German is down for Saturday afternoon. The festival ends on Sunday night, when James Glover, of Drury Lane fame, conducts the orchestra at the Cinema de Luxe.

CONCERTS OF THE WEEK.

A REAL ENTERTAINMENT.

Once more, on Wednesday evening, Miss Muriel George and Mr. Ernest Butcher brought joy and laughter to the Æolian Hall, besides, which goes without saying, a very large audience. They have got together another programme, entirely different from the last, of traditional songs and duets; and we only wish these inimitable artists could take that programme into all the towns and villages in the three kingdoms, so that everyone in them might be brought to realise what a wealth of wholesome humour and sweet tunefulness there is in our old vocal music. Miss George and Mr. Butcher are the people to bring out whatever virtues may lie in songs. They do not merely sing them and act them; they live in them; and right in the heart of them, too. We had the "Farmer's Eldest Daughter" before us on the Æolian Hall stage on Wednesday, arms a-kimbo, as fresh and hearty as English country air could make her; and it was Miss George who put her there. It was Miss George, too, who made us laugh and laugh again with her comically woeful singing of the 18th century, "Nobody's Coming to Marry Me," and who, before that, had charmed us with her tuneful notes in Hook's simple, lovely old ballad, "Two Bunches a Penny, Primroses."

For his part, Mr. Butcher gave us, among many good things, Dibdin's "Jack at Greenwich," a couple of fine sailor "Chanties,' and "Parson and Me," the last a rich specimen of a dialect ditty, and the encore he sang after his first group, "A Little Pig," with realistic "imitations," was rollicking fun. Of the duets none was lovelier than "The Flowers in the Valley." "Johnny Sands," among the gay ones, was delightful. But then, it was all delightful.

Miss Beatrice Eveline's 'cello playing was a pleasant interlude between the songs; and Miss Ethel Robinson and Miss Ethel Brigstock did yeoman service as accompanists during the evening.

A VIOLIN AND PIANO RECITAL.

After playing Elgar's Sonata for violin and piano at their joint recital at Wigmore Hall on Wednesday evening, Mr. Alfred Barker and Miss Minnie Hamblett gave some groups of solos, and it was in these individual contributions that the best in each appeared. Mr. Barker helped by a fresh bright tone and considerable vitality of style, breathed the spirit of youth into his Bach playing. Miss Hamblett showed arresting qualities as a pianist, particularly in her last pieces. The Scriabine nocturne, for the left hand, was played with strength as well as with grace and feeling for poetry; and the MacDowell Polonaise, in E minor, had splendid fire and life about it.

SMITHS' BOOKSTALL CONCERT.

Very many pleasant gatherings have been held at Anderton's Hotel, the popular Fleet-street rendezvous, but it would be hard to name one which excelled in happiness Smiths' third annual Bohemian smoking concert, held on Wednesday. Held in aid of St. Dunstan's, the concert was well attended by a representative gathering of some 250 people. Mr. W. J. P. Monckton ("Family Herald" Press) made a genial and most efficient chairman, and was ably assisted by Mr. G. F. Barker. Representatives of Messrs. W. H. Smith and Son were Messrs. A. D. Power (partner in the firm), F. E. Fulcher, A. Smith, G. E. Tyler, and most of the London bookstall managers.

Mr. E. W. Ayling, to whom credit is due for the successful organisation and superintendence of the evening, presented a splendidly balanced programme. Wizardry, humour, and melody, all were included. For the first must be mentioned Mr. Norman Payne, whose clever tricks with cards, water, and paper kept the highly appreciative audience by turns amused and amazed. Almost amounting to wizardry was the astonishing manner in which Datas, the memory man (by kind permission of Moss' Empires, Ltd.), answered any and every question put to him concerning historical dates.

Miss Kitty Golding sang with great feeling Trotère's "I Did Not Know" and "My Ships." Sanderson's "Break o' Day," rendered with charm by Miss M. Murphy, received well-merited applause. The chairman's ban on encores, owing to the length of the programme, unfortunately prevented her singing again. For the same reason Mr. Albert North's splendid singing of "Nirvana" was not repeated, in spite of many calls. Miss Edith Burchell was heard to great advantage in a song rendered with great charm and simplicity. In fine voice and with great success Mr. Chas. Ade sang "The Lute Player" and "The Floral Dance."

In lighter vein were songs and skits by Mr. Fred Lewis, his impersonations being particularly well received. Prolonged applause followed Miss Maggie Rowlands' "Baby Impersonations," and her vivacious singing of "Oh, La, La!" and "The Hyde Park Girl," in which she was assisted by Mr. Horace Bryant. Mr. Bryant was particularly good as the father of a precocious child and in other double turns. Frequent bursts of applause interrupted Mr. Edward Scully's entertaining "Patter and Songs," adequate proof of his popularity. Mr. Arthur Merriwell did excellent light comedy and ventriloquial turns. The members of MacNamara's Band caused uproarious laughter, while in opening and closing the programme they were eminently successful. Miss Doris Phipard gave valuable service as accompanist.

The chairman, in the course of a short speech, mentioned the cause to which the proceeds of the concert were to be devoted—the blind soldiers. Mr. Ayling, in proposing a vote of thanks to the artists, mentioned that last year he had been able to hand over a sum of £20 to St. Dunstan's After-Care Fund, and that he hoped that from the proceeds of this concert he would be able to give an even larger amount.

THE IRISH CLUB.

Another crowded audience was present at the mid-week concert of the Irish Club on Thursday evening. Mr. Leslie Paget received a tumultuous welcome on his reappearance, after his prolonged absence in Germany. His dramatic recital of Svengali fairly gripped the audience. Mr. G. Lavelle's fine voice was used to advantage in his two songs, "The Queen of Connemara," and "Absence." Mr. J. D. MacEnery sang "Rose in the Bud" and "Love Thee Dearest" with admirable effect. A popular turn was contributed by Alfred Wright, Connelley and Mas, a male trio, whose rendering of "Ragging the Countryside" gained them two recalls. Miss Joyce Flawn's song, "I Love the Piano," had to be followed by two others, "The Syncopated Village Blacksmith" and "Buckshee," before the audience was satisfied. Mr. Brian Herbert also contributed to the humour of the evening by some droll stories and an irresistibly comical rendering of the song, "Pat McGinty's Goat." Mr. Alan Johnstone, Miss M. Mitchell, Miss Mabel Ross, Miss Eileen Hayden, Joan Robb and Miss Margaret Sinden also contributed to the evening's enjoyment. Mr. Stanley Winter again proved a deserving and sympathetic accompanist.

KINGSWAY HALL.

Miss Rosa Rubery, a young soprano with a pure and appealing quality of voice, pleased the big Kingsway Hall audience on Saturday night exceedingly. Particularly did they like her singing of Ivor Novello's "little girl" song—her first encore—and the sweet pianissimi she used in the last phrase. The contralto, Miss Elsie Gough, has a good voice with fine high tones, and a strong sense of the dramatic which will serve her well in the sort of songs she elects to sing—Hatton's "The Enchantress" was one of them—if she remembers to keep it well in restraint. Mr. John Adams was announced as the evening's tenor, but he being unwell, Mr. Leonard Lovesey, another Kingsway Hall favourite, was secured instead. His second encore, "Youth," is a rousing song, worth singing. That fine baritone and excellent singer, Mr. David Evans, was the fourth vocalist. Among other things—many other things—he sang "Largo al factotum," and a fine Figaro he made—a Figaro "di qualità," in fact. The young violoncellist, Miss Marie Dare, displayed a sympathetic tone and refinement of style in her playing of "An Old Italian Love Song," a charming melody by Sammartini, and the rapid passages in her second piece were most skilfully played. The other instrumentalist was Mr. Frank Idle, whose organ solos were, as usual, eagerly looked for and much appreciated. Mr. Morland Hay's "Humour at the Piano" put the audience in good humour; and the entertainment provided by Mr. John Warren—billed as the "Silent Conjurer," but whose cheery patter is rather more profuse than that of the most loquacious of his brother prestidigitateurs—raised their spirits to bubbling-over point.

THE ENOCH CONCERT.

Two of Cecil Hazlehurst's songs were down for first performance at the Enoch Concert at Central Hall on Saturday—"When June is Come," a graceful love song, and "Adventure," which begins dreamily, "to an unknown loved one," and becomes stirring and dramatic later on. Captain Herbert Heyner sang them both with uncommon fervour. O'Connor Morris' "A Devon Idyll" and "The Maid I Love"—the latter a fresh, dainty ditty with an effective ending for a tenor voice, were introduced by Mr. David Ellis; and Miss Dorothy Robson's pure, sweet tones went far to recommend John R. Heath's "Allie" and "Cherry Time," fresh-air songs of an out-of-the-ordinary type. Miss Olga Haley chose only well-known things, by Landon Ronald and Easthope Martin, but she cannot sing them often enough to please her hearers. In Herbert Bunning's "So Sweet a Rose," Miss Laura Evans-Williams used a very pure mezzo voce beautifully; and the same composer's gay little song, "April Laughter," suited her equally well. Lily Cover's "Dusk on the Hill," a song skilfully written for a contralto voice, was admirably sung by Miss Paula St. Clair in that tender big-souled way of hers. For the rest there were Miss Marguerite Scialtiel's "Monologues," Miss Katie Goldsmith's expressively-played violin solos—including Dorothy Howell's gay and graceful "Rosalinda,' Miss Marie Aussenac's brilliant pianoforte playing, and Mr. J. A. Meale's much appreciated organ solos to vary the programme.

R.C.A. CONCERT.

There was a large gathering at the 18th annual concert of the Railway Clerks' Association, held last Saturday at the Queen's Hall. The programme arranged by Mr. Bernard Barker proved immensely popular, and encores were numerous. Among the artists were Miss Hebe Simpson with her violin and songs; Miss Edith Furmedge, who sang "I Used to Dance the Polka" and "I Did Not Know"; Miss Gladys Millage in dainty songs at the piano; Mr. George Bolton, very popular with his voice and piano; Mr. Mike Hemans in excellent Hebrewisms; Mr. Victor Storr in his capital and unusual Dickensian and modern character sketches; Mr. Jack Rickards and Miss Violet Stevens in their burlesque, "Scandal"; Mr. Owen Clarke in original magic; and the popular Miss Ernest Rutterford and Lloyd Shakespeare in musical items. Mr. Frank Lunnon, accompanied at the piano, and Mr. G. D. Cunningham, F.R.C.O., gave capital organ selections.

TEMPERANCE POPULAR CONCERT.

The artists at last Saturday's popular concert given by the Temperance Society at Paddington Chapel were Miss Joan Vincent, a soprano with a voice of very lovely, very individual quality; Miss Elsie Chambers, a rich-voiced contralto; and Miss Maude Stewart Drewry and Mr. George F. Story. The two last-named are called entertainers, and they have every right to the title. One of their "Chatterlogues" so amused the audience that they laughed until they could laugh no more.

A NOTABLE PIANIST.

At Wigmore Hall on Thursday Mr. Lloyd Powell confirmed his claim to position in the front rank among his contemporary pianists. His technique, strong and sure, the complete authority of his playing, his clear-cut, decisive style and immense rhythmical energy make his interpretations invariably interesting. He gave a vivid reading of Ireland's Sonata in E Minor. The rest of his programme showed wide catholicity of taste and sympathies.

N.S.L. CONCERTS.

THE ALHAMBRA.

A trio of excellent singers, Miss Olive Tyson, Miss Dorothy Webster, and Miss Alice Lilley were responsible for the more serious element of the first half of Sunday's programme. Miss Lilley, who came along vice Miss Nellie Sallis, giving a particularly exquisite rendering of Landon Ronald's "Down in the Forest." Another lady to score, but in somewhat different vein, was Miss Dorothy Varick, who has some clever and amusing Cockney character studies.

The popular tenor, Signor Lingi-Cellini, sang that delicate and all too rarely heard Serenade from Donizetti's "Don Pasquale," with ease and distinction, whilst Mr. Harry Kemp's interpretation of Simpson's "The Beat of the Drum" was instinct with manly vigour. Mr. Jack Morrison was, of course, responsible for many merry moments. The clever male-voice quartette, the Westminster Singers, were in good voice, and delighted all with their masterly part-singing. The instrumental portion of the programme was provided by Mr. Horace Sheldon, and his orchestra. Their excerpts were mainly on the light side, a wise selection, and were vastly appreciated. Two unknown singers assisted the orchestra in certain numbers, and proved an agreeable innovation.

THE EMPRESS.

At the Brixton Empress on Sunday there was not a seat to be had long ere the time fixed for the opening piece, Rosse's "The Doge's March," by the band of H.M. Welsh Guards, under the baton of Lieut. Andrew Harris, L.R.A.M. Other numbers by the band were Verdi's "Joan of Arc" overture, the soloists being flute, Corporal F. Brook; oboe, Musician F. Wilkins; and clarinet, Musician B. Manton-Myatt; Ord Hume's arrangement of a selection of Wilfrid Sanderson's songs; a selection from Lierney's "Irene"; and Gene Williams' enchanting valse, "Imagination." Every item was encored heartily, and responded to generously by the musicians.

The vocal contributions were no less satisfying, and comprised Mr. Frederick Stephens, a baritone whose voice was admirably suited in the "Toreador Song" from Carmen, "Tommy, Lad," "The Floral Dance," "Nirvana," and "Friend of Mine." Miss Sybil Goodchild, an artist with a pleasant personality and sweet voice, sang "Softly Awakes My Heart," "Genevieve," a new song by May H. Brahe, "Country Folk," which received an emphatic encore, and "Love's Old Sweet Song."

Humour was especially in evidence, Miss Elcie Ingle and Mr. Jack Granville being a pair of most amusing entertainers in song, with the gentleman a very facetious pianist and the lady a sweet-voiced songstress. These artists had to sing no fewer than five songs (four of them original) before they were allowed to finish. They were "All I Want," "Keep the Music Playing," "Myself and I," "Wonderful Girl," and "Garden of Eden." They had a great reception. Mr. Gordon Marsh kept the audience convulsed by his illustrations of how a husband sees his wife off on a visit to her mother, and how the "good-bye" would be effected in opera, by an imitation of a child of five years, and by imitations of the way in which various persons would sing "The Boys of the Old Brigade."

Two items by musicians of the Welsh Guards' Band were included in the programme, the first, a prettily-rendered cornet duet, "The Two Finches," by Messrs. R. Tarlton and J. Edwards, which gained an encore, and the second a xylophone solo by Sergt. M. E Flynn, which was redemanded.

FINSBURY PARK EMPIRE.

Selections played by the band of the Coldstream Guards, under the direction of Lieut. R. G. Evans, formed an important and particularly attractive portion of the programme of the League's concert at Finsbury Park Empire on Sunday evening, the first item being the march, "Lorraine," by Louis Ganne. The overture to Rossini's well-known opera, "William Tell," which followed, is always a favourite selection, and the same remark applies to a present-day musical production, "The Maid of the Mountains," familiarity with which certainly does not breed the proverbial contempt. Individual performances by members of the band proved to be, as usual, popular, Sergt. George Morgan getting a deserved encore for his cornet solo, "Quand tu Chant," by Gounod, and Musician A. Borland receiving a similar compliment for a xylophone solo, "Victory."

The vocalists included Mr. Murray Ashford and Miss Gladys Ashton, the first-mentioned giving an admirable rendering of "Yonder," the composer, Mr. Herbert Oliver, acting as accompanist. The vocalist so pleased the crowded audience that he had to respond to two or three encores. Miss Ashton was equally successful with Herbert Oliver's song, "The Whirl of a Dance"; and, later, the same lady and Mr. Ashford were heard to advantage in several duets. Another vocalist who quickly won the attention of her hearers and their favourable opinion was Miss Gladys Palmer, whose songs included "My Ain Folk" (Laura Lemon) and "For Every Day" (K. Russell). The attractiveness of the bill-of-fare was considerably added to by the appearance of Miss Dorrie Dene and Mr. Fred Beck, their varied entertainment, consisting of a medley of humorous songs, duets, and imitations, meeting with enthusiastic approval.

T.O.T. PHILHARMONIC.

The Dramatic Section of the T.O.T. Philharmonic Society gave their first performance at the Guildhall of Music on Tuesday and Wednesday last week, when the programme comprised three one-act plays, several important orchestral selections, and a capital performance of Gilbert and Sullivan's "Trial by Jury." The best acted of the playlets was Matthew Boulton's "The Burglar and the Girl," wherein Mr. Fred Woodward greatly distinguished himself as the Burglar. Miss Mabel Duncan was effective as the Girl, but had a rather monotonous style of delivery. Pinero's "Playgoers" came out quite well, the sextette of disgruntled domestics being neatly played by Misses Amelia Barnard, Florence Trenner, Gladys Wheeler, Pat Morrison, Hilda Crickmay, and Mr. Gordon Ivey. In the remaining playlet, "The Ghost of Jerry Bundler," two excellent pieces of character work were supplied by Messrs. W. Leslie Ivey and Arthur R. Wellington.

The outstanding feature of "Trial by Jury" was the excellent chorus work, Mr. Ewart Beech, the conductor, securing a splendid ensemble. Mr. John Priestley was well cast as the learned Judge, Mr. Arthur S. Garner was duly ponderous as the Usher, and the remaining parts were quite adequately played and sung. Credit for the production of all the items goes to Mr. Emil Hardy. The selections of music supplied by the T.O.T. Orchestra, under the direction of Messrs. S. E. Pinegar and J. Johnson, were not the least interesting features of the evening.

A NEW CONTRALTO.

Very few contralto voices to equal that of Miss Ruth Brooke have been heard in London of late years. In fact, when she has mastered what she still has to learn about natural production, and every one of her tones is as good as the best are now, it will be a very remarkable voice indeed. Her singing at her recital at Wigmore Hall on Tuesday showed intelligence as well as dramatic sensibility. Mr. Charles Phillips sang his share in a well-chosen programme acceptably; and Mr. W. German Reed was a skilful and sympathetic accompanist.

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CONCERT PARTIES AT WORK.

The Ped'lers.
Captain Julian Bainbridge has secured at great expense, for the last week of the present season at the Under-the-Clock Pavilion, South Shields, the famous Ped'lers costume concert party. The company consists of Hilda Thurlaw, comedienne and dancer; Gwendolyn Doig, violiniste; Elsie Gregory, soprano; Christina Passmore, solo pianist and accompanist; Arthur Robson, tenor; Jack Stanley, character comedian; Leonard Clifford, light comedian and dancer and Leslie Fuller, comedian. The Pavilion will be closed to allow important structural alterations to be carried out, and for redecorating.

Glad Pilots.
This versatile combination made good in a short visit to the Bingham Theatre, Cirencester. A very smart show, including Warwick George, Vesta Tate, Harold Gordon, Helen Ricards, Sadie Dermont, Dan Twyford, and Olive Gay, the piano marvel.

Quixotes.
Mr. George Hall is showing great enterprise at the New Pavilion, Morecambe, in securing visits from the most popular concert parties. This week the Quixotes are the attraction, and Mr. Bob Roberts, comedian, assisted by Mr. Will Henry, baritone; Miss Mary Fisher, contralto and violiniste; Mr. Jack May, American dancing entertainer; Miss Mena Stewart, comedienne and child mimic; Miss Phyllis Hulley, soprano; and Mr. Jack Clifford, at the piano, provide an excellent programme of music, mirth and dancing.

Superbs.
At Harry Leslie's Rusholme Pavilion, Manchester, this week, the attraction is a special return visit of the Superbs, Will Ambro, and Jackson Browne, and the appearance of Little Leslie, entertainer and impersonator. An entirely pleasing programme is submitted.

Supremacy.
At the Anglesey Palace, Burton-on-Trent, this week, Mr Donald Gilbert and Mr. Archie Wallen present their popular concert party, Supremacy. The party needs no introduction to the Anglesey audiences, and crowded houses should be the order. The company comprises Miss Maisie Hayes, soprano; Miss Agnes Rayson, contralto; Miss Eva Renee, soubrette; Mr. Chas. Harvard, entertainer; Mr. Bobbie Cowgill, dancing expert; Mr. Harry Story, pianist and entertainer; and Mr. Archie Wallen, comedian.

CONCERT PARTIES TOURING.

Arcadians.—Jan. 24, Temperance Hall, Keighley; 31, Ass. R., Chester.
Arcady.—Jan. 24, Whitley Bay.
Box o' Vestas.—Jan. 24, Pav., Derby.
Busybodies.—Jan. 24, Temp. H., Merthyr.
Catlin's Royal Pierrots.—Jan. 24, Leeds.
Delphiniums.—Jan. 24, Spa, Bridlington.
Fanatics, The.—New Pavilion, Burnham-on-Sea (Resident Season).
Glad Pilots, The.—Jan. 24, Palace, Wokingham.
Hobbies, The.—Jan. 24, Market, Aylesbury; 31, Pav., S. Shields.
Ideals.—Jan. 24, Arcadia, Colwyn Bay.
Optimists, The.—Jan. 24, Royal, Macclesfield.
Pan.—Jan. 24, Leas Pavilion, Folkestone.
Pavilion Entertainers, The. — Jan. 24, Devonshire Park, Eastbourne.
Pedlers, The.—Jan. 24, Clock Pavilion, South Shields; Jan. 31, Kursaal, Whitley Bay.
Pompadours.—Jan. 24, Temp. H., Merthyr.
Pro Rata.—Jan. 24, Bedminster Hip., Bristol.
Purple Jesters.—Jan. 24, Palace, Stamford.
Rogues, The.—Jan. 24, Bridlington; 31, Hull.
Spotlights.—Jan. 24, Hip., Keighley.
Supremacy.—Jan. 24, Anglesey Palace, Burton-on-Trent.
Topics, The.—Jan. 24, Camborne.
Versatiles, The.—Jan. 24, Empire, Stony

A TYNEMOUTH PRESENTATION.

After the fall of the curtain on the Carl Rosa production of "Madam Butterfly" on Friday evening last, an interesting presentation was made, on the stage, to Mr. W. K. Moore, the popular Musical Director of the Palace, who is severing his connection with that establishment in order to take up an important appointment as Musical Adviser and Director to a large picture syndicate in the North of England. The gifts, which consisted of a handsome solid leather dressing case with silver fittings, and a shaving outfit, also mounted in silver, were from the management, staff and orchestra of the theatre.

The presentation was made by the Managing Director, Mr. Charles Elderton, who, in a racy and reminiscent speech, spoke of the many good qualities of the recipient, not the least of which were a charming personality, a strong artistic sense, and sound judgment in matters musical, and a capacity for handling his orchestra so as to obtain the best possible results—a combination of qualities which enabled him to arrive at those results without, in any way, sacrificing the esteem and loyalty of those under him, and to give habitues of the Palace the finest interpretation of good music which it was possible to achieve. Mr. Moore, in his time, had travelled the world over. There was scarcely a civilised country in the Eastern or Western Hemisphere which he had not visited; but, wherever Fate might direct his footsteps in the future, and whatever gifts Fame and Prosperity might have in store for him, he hoped that his old friends of the Tynemouth Palace might always retain a green spot in his heart and memory.

Mr. Moore, who was obviously affected, responded with feeling, and in the course of his remarks said that it was only on occasions like this that one realised the value of one's friends. He would always look back on the time spent at the Palace as the happiest in his life, and would ever remember them all with affection and gratitude. After various appropriate speeches from members of the staff and orchestra, the proceedings terminated.

CONCERT PARTY & ENTERTAINMENT NOTES.

Our Campaign against Inequitable Conditions—Rock Bottom Troubles—Fair Basis for Sharing Terms.

We have heard of so many cases lately where C.P. proprietors have struck disastrous dates that we make no excuse for returning once more to a subject on which we have previously expressed our opinion in no mild manner. Apparently "The Era" is the only newspaper which makes any attempt to give publicity to the evils from which so many proprietors suffer. Again and again we have drawn attention to the inequality of contracts. We have urged upon the C.P.P.A. to take the matter up, but nothing seems to be done. "The Era" seems to stand alone in the concert party arena to fight for the cause of justness, and we believe that proprietors and artists are beginning to note this fact.

Week after week "The Era" has published special articles dealing with matters of importance concerning concert party proprietors, artists, and entertainers of every description, ventilating their grievances, exposing the evils besetting them, and doing its best in an attempt to remedy them. We may not succeed in accomplishing that which others have failed to do after many years of effort. Nevertheless, we have every hope of being of some benefit to the cause which it has taken up.

Present Season Evils.
And now to return again to the old point of inequality of sharing terms and "snapsnare" bookings. We hear a lot about "pier tolls" and other things which do not concern the majority of concert parties one iota. Let us give our attention to the glaring evils which are met with by the general run of proprietors.

We are told that there are over fifty C.P. proprietors members of the C.P.P.A. They are asked to attend a general meeting to deal with a question of "pier tolls." They don't attend. Why? Simply because "pier tolls" in no way concern them. They want to get down to the rock-bottom troubles which worry them in the winter—the present time, when piers and pier tolls are dead and buried. A few pounds saved on pier tolls during the summer won't keep a company running through the other nine months of the year. We need to direct our efforts to dealing with the evils existing at the present time.

"Snapsnare" Bookings.
There are a certain number of companies endeavouring to "carry on" throughout the winter. Business is in a terrible state. The companies are competing with one another to secure whatever engagements happen to be going. Local managers are perfectly aware of this. The "snapsnare" method is resorted to by the latter. Let us explain it. Several companies advertise that they are vacant for an immediate booking. Mr. Snapsnare, of Slopperton-on-Slush, wires around to some or all, "Offer 50 per cent., wire immediately." Now what is the position of the concert party manager who receives this telegram? He wants to fill in. He has his company of artists to think about. He knows nothing of Slopperton or the business likely to be done. He has no time to communicate with a "C.P.P.A." or anyone else likely to be able to give him any information. Yes. He will chance his luck. Poor devil! It is an old, old story.

Fifty per cent! How ridiculous it is, time after time. If these sharing terms were only arranged on a fair basis, a basis which took into account the actual working expenses of both parties to the contract, then it would be found that in the majority of cases the visiting concert party should be entitled to something like 75 or 85 per cent. of the gross. Think it over.

British Artists Abroad.
Among those who are carrying the banner of British music into foreign parts are Miss Marguerite Meredyll and her pianoforte Quartet, who at no less than seven different places in Switzerland—Lausanne, Lucerne, Geneva, Lausanne, St. Gallen, Zurich, and Berne—are to play programmes of which an important item is Frank Bridge's "Fantasy Quartet." Commencing at Bale on Monday, Jan. 24, they will play at each of these places in rotation, finishing at Berne on Thursday, Feb. 3, and returning to London in time to fulfil an engagement here on Monday, Feb. 7.

F. AND D. WELFARE CLUB.

The good spirit that led to the establishing of the Francis and Day Welfare Club, and burst into bloom in the social "Do," noticed in our columns a few weeks ago, again manifested itself one evening last week. The second affair was of similar character to the first, and was generally voted to be an even greater success.

There is a basis of "idea" in this welding together of the interests of a staff which we are pleased to take note of and submit to those of our readers who may feel in the position to do likewise. As we looked about the decorated room, and found ourselves absorbing the ozone of human geniality (not to mention other things worth while), it was easy to appreciate the high value of such an association of the workers of a commercial house. The F. and D. Welfare Club has other and more serious aims than "do"-ing; these may be understood when one considers the name of the club, and taking the full and large view of what that title signifies, we offer cordial wishes for the club's continued prosperity.

The lasses and lads provided their own entertainment most acceptably. Two honorary members were unanimously elected, namely, Mr. Charles Milne and Mr. Warren Hastings, the former being concerned with the figures in the firm's books, the latter with those appearing on many of the firm's frontispieces.

STERLING MacKINLAY OPERATIC SOCIETY.

In pursuance of their laudable policy of reviving favourite comic operas the Sterling MacKinlay Operatic Society mounted the "Rose of Persia" at the King's Hall on Friday and Saturday last. This work, from the facile pens of Hood and Sullivan, wears very well. Chief honours were carried off by Miss H. Histed, Mr. H. Anderson and Mr. W. Johnson, all three private pupils of Mr. Sterling MacKinlay. Miss Histed sang all the florid music associated with the Sultana Zubeydeh with the greatest ease. Mr. H. Anderson, the possessor of a well-modulated baritone voice, not only sang with distinction as the Sultan, but also evidenced a neat sense of humour. His handling of that effective number, "Cynics May Compain," won him an encore. As for Mr. Johnson, his dry and droll Hasean was productive of most of the laughter of the evening. Mr. G. Seton, although rather overweighted vocally as the hero, Yussuf, acted with due sympathy. The trio of attendants were brightly played by Miss Nesta Owen, Miss Winifred Owen, and Miss D. Parfitt, whilst Miss V. Manhood was duly imperious as Dancing Sunbeam. Mr. D. Gardner (Abdallah), Mr. W. Osborne (the Grand Vizier), Mr. A. Jones (Physician-in-Chief), Mr. W. Richardson (Royal Executioner), and Miss E. Boult (Blush of Morning) were very effective. Miss Vivian contributed an excellent solo dance. The Kendal Grimston Sextette satisfactorily supplied the orchestral portion of the opera. Mr. Sterling MacKinlay, who conducted, and Mr. Arthur C. Chapman, who produced, secured an excellent ensemble.

LONDON CHAMBER CONCERTS.

Intending subscribers to the spring season are requested to notify their names to the organising secretary, Wigmore Hall, W. 1. It is a matter of common knowledge that the number of public concerts now taking place in London amount to something over 40 per week—not to mention the innumerable small societies of private persons who, while paying no rent for concert halls and no fees for advertising—are enabled to set up competition against those who have to do both. Under these circumstances and with continued increase in working expenses on all sides, it is of the highest importance to the directors of these concerts that they should ascertain in advance what support they may reckon on for the spring of 1921.

"LA PISANELLA" MUSIC.

Manchester is to have the honour of giving a first English production to Ildebrando Pizzetti's music to "La Pisanella," the magnificent scenic drama based on d'Annunzio's poem, produced at the Paris Grand Opera with such great success by Mme. Ida Rubinstein. This English production is to take place on Feb. 24, when the Halle Orchestra under Mr. Julius Harrison will play a series of five substantial selections arranged in the form of a suite.

MAURICE PIENA.

Amongst the numbers advertised by Maurice Piena on another page are some by Erik Moyer-Helmund, whose grace and daintiness of style are well known to all lovers of music. The first, "Songs of Love Without Words," consists of two numbers, one "Messages of Love," and the second "Serenade." The first is a little love song with bell effects. The "Serenade" is pizzicato in the strings, which makes it reminiscent of mandoline and guitar. Another number by the same composer is "Madame Pompadour," serenade d'amour, a flowing, graceful number. Still another is "Gondoliera," a very pretty flowing number in the barcarolle style, with arpeggio accompaniment in the harmonium, which atmosphere afterwards develops in the obligato violin and 'cello with very pretty effects.

"Canzonetta," by Valleni, is a flowing number with a good climax not too dramatic. "Pastorale," by Bizet, arranged by Morena, is arranged either for violin solo or flute solo, and as such is very popular. The last number is the Intermezzo by Drdla, arranged for violin solo with orchestral accompaniment. It is one of the most successful works of this series. All these numbers are arranged with harmonium, and should be of very great assistance to music-lovers looking for music neither too light nor too heavy.

ROYAL PHILHARMONIC SOCIETY.

At the Concert of the Society to-morrow (Thursday) at Queen's Hall there are two soloists. Miss Murray Lambert will play Mr. Hamilton Harty's Violin Concerto, which was composed about seven years ago, and has not been heard in London as often as it merite. Mr. Giorgio Corrado will sing the aria, "Hai Gia Vinto La Causa," from "Le Nozze Di Figaro," which comes, appropriately, immediately after Rossini's overture to "Il Barbiere." To most of the audience Respighi's "The Fountain of Rome" will be new. The symphony is Beethoven No. 7. The concert will be conducted by Mr. Albert Coates.

KUSSEVITZKY.

The news that Kussevitzky's visit is not to be limited to the three concerts he has conducted at the Albert Hall will be welcome to all music-lovers. Especially interesting is the announcement that he is to give a special concert at Queen's Hall on Feb. 2, when he will conduct Scriabin's "Poeme de l'Extase." In Russia he was intimately associated with Scriabin's music, and conducted the very first performance of "Prometheus," with the composer himself at the piano. The rest of his Queen's Hall programme consists of Wagner's "Rienzi" overture, Beethoven's Fifth Symphony, and two of Debussy's Nocturnes, "Nuages" and "Fêtes."

BRILLIANT WOMAN PIANIST.

There was a very large audience at Wigmore Hall on Friday for the recital given by Miss Marie Novello, whose work in the big variety halls has brought her prominently before all classes of people. Three characteristics marked her reading of Chopin's "Funeral March" sonata—strength, bigness, and emotional feeling; crispness and delicacy of touch made the interpretation of Palmgren's "Bird Song" so delightful that it was re-demanded, and there was beauty and subtlety in the phrasing of Liszt's "Consolations."

PIANIST'S FIVE RECITALS.

Mr. Leff Pouishnoff, a young pianist and conductor from the Petrograd Conservatoire, announces five recitals, commencing at the Wigmore Hall on Feb. 2. He has divided the literature of the piano into historical groups, three of which comprise the familiar classics, and two the modern Russians, thus making five representative programmes.

A sacred concert was given on Sunday last at the Scala, Boston, kindly lent for the occasion by the managing director, Mr. G. A. Holden. The proceeds, which amounted to about £60 clear, were in aid of the Boston Day Nursery. The artists included Miss Ida Bloor (soprano), Miss Ena Roberts, L.R.A.M. (contralto), Mr. George Lawton (tenor), Mr. W. E. Hamer (baritone), and Mr. Fred J. Shaw (accompanist). The grand augmented orchestra was under the batons of Mr. F. J. Shaw and Mr. J. E. Hilton.

MODERN MUSIC.

Sir C. Villiers Stanford, addressing the Musical Association on the evening of the 18th inst. on "Some Recent Tendencies in Composition," pointed out that one of them was to overcrowd modulation. When a composer sat down to write music he did not appreciate the importance of keeping the centre of his picture—the climax—in view. If modulations were too rapid it was impossible for the ear to differentiate and give each its true value. The ear wanted time to appreciate sound to-day just as it did in Beethoven's days. Music might be more complicated, but the ear remained as it was, and what was the use of music that overtaxed receptivity? The great masters did not gain immortality by writing only for the highly-cultivated ears. The truest test of all the best musical compositions was the unconscious but inexorable emotion which we British called "water down the spine." Music sprang from two essential elements, rhythm and melody. Melody was essential to all work if it was to be of value, but he feared that it was now anathema. No one who had written a good melody ever regretted it; he might improve it, but would not turn his back on it. Many could concoct a sounding score, but very few could create a melody.

Sir Frederick Bridge, the president of the association, who occupied the chair, said modern music had gone beyond him. If he knew he were to hear something good, he would go to a concert; but he refused to pay half a guinea for being annoyed. Young modern composers should not get into the habit of thinking that everything that was odd and queer was the proper thing to write down.

FLEETWAY PRESS STAFF DINNER.

The first Staff Dinner of the Fleetway Press, Ltd. (printers of "The Era") was held in the King's Hall of the Holborn Restaurant on Monday evening last, when upwards of 300 employees and guests were present to enjoy the hospitality of the firm. The chair was occupied by Mr. W. R. Masters, the principal of the Fleetway Press, who, in a felicitous and happily inspired speech, bade all welcome.

After an excellent repast a musical entertainment of much merit was contributed by Mr. Jock Walker, with Scotch song and story; Mr. H. Slade Anderson, in humorous recitals, mostly of the Hebrew persuasion; Mr. W. G. Baker, with finely played violin solos; Miss Mary Winter, whose sweet contralto voice was heard to much advantage in "Nightingales of June"; Miss Nance Haines, a clever comedienne; Mr. F. Damen, an amateur comedian with a natural gift of humour; Mr. W. Stinton, very successful in "Don't You Think You Ought to See a Doctor?" Miss May De La Grange, clever clog-dancer and singer; Miss L. Rayson, with a pleasing rendering of "Star of the Night" and "The Magic of Your Voice"; and Mr. G. Hopkins, an accomplished accompanist. The musical arrangements were in the capable hands of Mr. J. Gask. The function must be described as a great success.

A NEW CHILDREN'S PAPER.

A remarkable sixpenny-worth is provided in the new musical journal for children called "Music and Youth." It is well printed on semi-art paper, and contains a number of new features, including a practice chart, in which work is set down for every day in the week, and prize questions about every article in the paper.

A series of the "Lives of Musicians," by the editor, Mr. G. M. G. Reed, begins with Greig, and is illustrated with a specimen of his work, and a musical quotations competition should prove very popular. The cover is appropriately adorned with a reproduction of the statue of Peter Pan in Kensington Gardens. "Music and Youth" should be welcome among the children, for it is crammed with matter of the highest interest to the budding musician.

A complimentary concert was accorded Mr. John King on Monday evening last at the Royal Concert Hall, St. Leonards, in recognition of his splendid work for Hastings and district charities. The fine programme drew a crowded house and it is hoped a substantial amount will be realised. Mr. King has generously requested that the proceeds shall go to the local Hospital Buildings Fund. The hall was lent free of charge by the Elite Picture Theatres, Ltd.

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A THEATRICAL NOVEL.

"The Swallow Dive," by Sylvia Lynd (Cassell, 8s. 6d.) is a novel of which the central character is a girl who never becomes a leading lady, as do most of the heroines of theatrical tales, but whose experiences of stage life are described with a wealth of detail that leads the reader to suppose that the authoress obtained her knowledge first hand. Caroline Barrett, while still in her teens, is faced with the necessity of earning her own livelihood, and, much to the disgust of two prim aunts, obtains an engagement in a big spectacular production at the Olympic Theatre. A young girl of striking appearance she attracts the attention of the famous actor-manager, Clarence Vesey, with whom she fancies she is in love. But he soon tires of a flirtation which does end in the usual way, and Caroline gets rather badly snubbed, both by the great man and his manager. The leading lady's husband, however, becomes infatuated with the girl, and as the star herself wants to divorce him, Caroline, rendered reckless by Clarence Vesey's treatment of her, consents to elope with him, but is prevented from wrecking her life by meeting James Belailsa, an old acquaintance, and now a rising dramatist, who persuades her to accompany him to Ireland and join his friends there. A sensation, however, is caused by the man she jilted shooting himself, and she has to return to town, being required as a witness. An offer from Clarence Vesey to give her a part in a revival of the play in which she formerly appeared she rejects with scorn, and there is very good reason for supposing that Caroline will become the wife of the rising young dramatist. Mrs. Lynd is at her best in depicting the various theatrical folks whom her heroine encounters, and her scenes of life behind the curtain bear the stamp of reality.

Willoughby Play Productions.

To-morrow (Thursday) Miss Kitty Willoughby will give a special matinée at the Ambassadors Theatre, when three new one-act plays will be presented. Miss Edyth Goodall will play the lead in one of the plays with Mr. Thornley-Dodge; Miss Daisy Markham will appear in a very clever little farce by Miss Laura Lycester; and Miss Willoughby herself will be seen in "On the Brink," by J. S. Holloway.

A LIFE-LONG AMBITION REALISED.

BY DAISY JAMES.

Woman's ways!

How often have I heard my men friends speculate on the perversity of a woman.

But surely it is now accepted that a woman may at all times claim the privilege of revolutionary changes.

Well, I have made such a change. I am saying good-bye to the music hall, the dear old variety, and am taking on heavy drama—real, solid sob-stuff.

Next month I shall be presenting to the public that dramatic character, Celia Harland, in that wonderful play, "At the Villa Rose."

And, believe me, I am simply consumed with excitement at the prospect. I know already I shall simply adore the part. Whether I shall be a success in it remains yet to be seen, but my friends are kind enough to assure me that I have secured just the spirit of the role. At any rate, this I do know—that if only I can thrill the public as the part thrills me, and as I am thrilled at playing drama, then there's going to be some great big excitement at the Worthing theatre when we open with the No. 1 touring company of the Strand show.

MISS DAISY JAMES.

Many friends have expressed surprise that I have deserted the halls for the legitimate—that I am changing from light comedy and principal boy parts to drama, but let me tell you a secret.

Although I have stuck to the halls so long, ever since I first entered the profession as a very young and inexperienced waif, I have been possessed of a great and ever-increasing longing, amounting almost to a passion, to play dramatic parts.

It has been my life-long ambition. At last I am about to realise it. I am praying I may be just as successful as I shall be happy.

Shall I ever go back to the music halls and the pantos.? Well, I may some day, for the memories of the times spent there are very pleasant.

But for the moment it is drama—thrillers, the great human stuff—for yours ever, Daisy James.

DENISE ST. LEGER,

The Boy Babe of the "Babes in the Wood," seated on one of Claude Ginnett's ponies, which figure so prettily in the pantomime. The show is this week at the Walthamstow Palace.

SIBYL WARD'S "MACBETH."

Miss Sibyl Ward goes from triumph to triumph. Her performance of "Macbeth" at the King's George's Hall on Tuesday, the 18th, was her ninth Shakespearean recital. To say it was as good as her best work in the past is to say a great deal. To call these Shakespearean evening's recitals would be totally inadequate. Miss Ward does most convincingly impersonate the various characters, and acts every part in a very fashioned and artistic manner. Except for a few simple changes of drapery there were no dramatic effects to rely upon, and all the praise for making the scenes living and real are due to this attractive young artist's histrionic talent. It is difficult to say she excelled in any particular character, but perhaps the Macbeth lines gave her the best opportunities.

We have enlarged upon the important side of the matter—the artistic quality of the performance—but as a mere feat of memory these recitals are a triumph of study. We never heard the voice of the prompter once. The large audience showed their enthusiasm in no unmistakable way.

Children's Treat at Portsmouth.

Last week Mr. Peter Davey invited the youthful inmates of the Children's Home, at Portsmouth, to witness his elaborate pantomime of "Puss in Boots," at the Theatre Royal, arranging for their conveyance to and from the theatre by special tramcars. About 250 children participated in the treat, and the upper circle was given up entirely to the party. On Tuesday evening, Mr. W. J. Armond, the Chairman of the Board, and Mr. E. C. Crook, the Chairman of the Children's Home Committee, were present and were pleased spectators of the children's evident enjoyment of the brilliant and entertaining spectacle.

THE DRAMA IN AMERICA.

Revival of "Erminie"—A Comedy of the "Ring"—Cupid at Play—A New Hebrew Actor.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jan. 8.—The revival of "Erminie" at the Park Theatre is a tremendous success. It is nearly thirty-five years since this comic opera began its popular career in this city. The last previous revival here was in 1903. Francis Wilson has always been the Cadeaux, but he has never before had such a popular partner in the rôle of Ravennes as De Wolf Hopper. The reception these two players were given on the opening night, and the enthusiasm that prevailed throughout the evening, made the performance a memorable event. In the closing scene appeared Mrs. Whiffen, Laurette Taylor, John Drew, Fred Stone and Frank Bacon, together with John Emerson, president of the Actors' Equity Association, and presented Mr. Wilson with a silver loving-cup. "Erminie" was more beautifully dressed and mounted than ever before, and the title-rôle had a charming exponent in Irene Williams. Next to the immortal "Lullaby," the most popular number was the interpolated one, "Oho Mama," delightfully rendered by Rosamond Whiteside as Javotte. Jennie Weathersby appeared in her original rôle of the Princess de Gramponeur, while Madge Lessing was the Captain Delauney, and these two old favourites received an uproarious welcome. Alexander Clark, as the Chevalier de Brabazon, was another "old-timer" who was warmly greeted. George C. Tyler and William Farnum are responsible for this revival. It was a happy idea.

"The Champion."

At the Longacre Theatre Grant Mitchell is appearing in the above-named three-act comedy by Thomas Louden, and A. E. Thomas as William Burroughs, a champion light-weight boxer known to the world as "Gunboat Wiliams," who returns after fifteen years' absence to his home in an English village to have the facts of his ring career spread about the neighbourhood by an Irishman who has seen him in New York. The effect on his family and on the sporting arstocracy of the village when this celebrity suddenly appears in their midst is amusingly depicted in the play. He turns up just as his elder brother is running for Parliament and his younger brother is entering the Church. The champion, although his ring career is something he put behind him years ago, gives an exhibition of his prowess off stage, carrying off the heroine and the honours to the satisfaction of everybody. Much of the fun is created by the rather time-worn device of showing how strangely American slang falls on English ears. The English characters in the play are self-important and dense, the American characters, of course, being very clever, quick, and enterprising. Frank Westerton appears as George Burroughs, the elder brother.

"Transplanting Jean."

This three-act comedy is an adaptation, by Hallem Thompson, of a French comedy by De Flers and Caillavet. In its general character it resembles the piece called "My Awful Dad," which was popular in England and America some years ago, the central character being an elderly rake, gay and debonair, who decides that it is time to become sedate and settle down. He has a son of twenty, who has been brought up in the country, and he encounters the youth just as he has become entangled in a love affair. Taking it upon himself to straighten things out, the perpetual lover finds himself caught once more in the meshes. The leading rôles are delightfully acted by Arthur Byron, Margaret Lawrence and Richard Barbee. The piece is gracefully written, and has scored a success at the Cort Theatre.

"Pagans."

A three-act play by Charles Anthony, entitled "Pagans," now running at the Princess Theatre, serves to introduce Joseph Shildkraut, of the Jewish Art Theatre, to the English-speaking stage. The play tells an artificial and unconvincing story of an invalid who is nagged and almost talked to death by his wife and mother-in-law, and whose love for an opera singer gives him new strength, the magic of her voice enabling him to rise from his wheel-chair and walk. He sacrifices his chance of happiness, however, and dies.

A Popular Revival.

"The Beggar's Opera" is doing well at the Greenwich Village Theatre. Percy Heming, Sylvia Nelis, Charles Magrath, Alfred Heather, Lena Maitland, Arthur Wynn, and the other members of the cast sing and act their parts admirably.

Maude Adams' Return.

The interesting announcement is made that Maude Adams will return to the stage next season under the management of A. L. Erlanger and Charles B. Dillingham. The plans of these managers include a programme of Shakespearean plays in which Miss Adams will appear at special performances each spring. She is said to have recovered completely from the illness which compelled her to abandon her tour in Barrie's "A Kiss for Cinderella" over two years ago.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Albert Voyce—Wednesday, Jan. 26.
George Shelton—Wednesday, Jan. 26.
J. J. Hewson—Wednesday, Jan. 26.
Harry Bedford—Wednesday, Jan. 26.
Blanche Doris—Wednesday, Jan. 26.
Iris Tree—Thursday, Jan. 27.
Felix Pitt—Thursday, Jan. 27.
W. Foster—Thursday, Jan. 27.
Frank Allan—Friday, Jan. 28.
Julie Opp—Friday, Jan. 28.
Irma Lorraine—Friday, Jan. 28.
Seymour Hicks—Sunday, Jan. 30.
Kate Flinn—Monday, Jan. 31.
Ernest Shand—Monday, Jan. 31.
Vera Beringer—Tuesday, Feb. 1.
Madame Clara Butt—Tuesday, Feb. 1.

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THE ERA

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WEDNESDAY, JANUARY 26, 1921.

SUNDAY OPENING.

HONOURS were easily carried off by the opponents of Sunday opening of theatres at the debate promoted by the Drama League, at the Haymarket on Monday. The subject is one which may be regarded from many points of view—from that of the player, the pulpit, the producer, and the public. It is with the first and last named that the importance of the question chiefly rests.

Many Points of View.

With the religious side of the matter we have little to do, though it is actually that aspect which dominates the question. So many divergent opinions are held by upholders of Sunday observance that it is futile to attempt to follow them. One country cleric a little while ago declared uncompromisingly that those who had participated in a concert given in his parish for charitable purposes on a Sunday were on the road to perdition; but he would have raised no protest if the concert had been a sacred one, however that may be defined. Yet, as will be seen by our report on another page, the producers of a sacred play at Bournemouth had some trouble to get the local magistrate to consent to the performance, and then it was subject to certain conditions. One of the queries put to the applicant was: Were the audiences orderly and respectable? Such a question is eloquent of the ignorance of our rulers regarding people who like to make Sunday a day of recreation as well as rest. It shows what devious ways are taken by religious opinion. The exception that proves the rule is furnished by CANON ADDERLEY, who at Monday's debate took the side of Sunday opening.

The objection of the actor, whose case was so forcibly put by Mr. ALFRED LUGG, is the menace of the seven-day week. The actor is entitled to his Sunday as well as other folk, and only urgent necessity should compel him against his will to leave his family circle for the footlights. But this applies only to London actors; those on tour would more than likely welcome the diversion provided by their stage work from the questionable attractions offered by their apartments in a provincial town. It is not quite certain, moreover, that the town actor is opposed to Sunday performances. Actors in abundance are usually to be found to take part, often at a nominal fee, in performances given by producing societies, which, with the spread of unemployment, offers a means of revenue to actors which should not be despised. As to whether the performances should be identical with those of the week-day shows is a question entirely for the managers. They might like to try new plays, or might prefer, as MR. ARTHUR BOURCHIER suggests, to close down on one evening in the week and keep the current play going on Sunday. In any case, the actor could protect himself from the seven-day show by insisting, as trade unions do, upon double pay for Sunday work.

Player and Public.

The question, after all, is governed by that of public expediency. "The Drama's laws the Drama's patrons give." If the Sunday show tends to the demoralisation of the people, then it should be banned. But would it have that effect? We have our cinemas and our Sunday League concerts going on the year round, and public opinion as reflected in their representatives in Parliament makes no sign of objection. To the average person the English Sunday is dull and often unprofitable. He may not care to read, he is not allowed to play cricket or football on the public playing grounds, he cannot be at his devotions all day, it is not good to be idle. If after his religious duties have been fulfilled he seeks recreation in music or the drama, who shall blame him?

Monday's debate served a very useful purpose in ventilating a vexed question in a way that more than justified the experiment.

WHY I LIKE TO PLAY CINDERELLA.

MOST FASCINATING OF FAIRY TALE HEROINES.

By KATHLYN HILLIARD.

Why do I enjoy playing Cinderella?

In the first place because Cinderella is the embodiment of romance — of the hopes and dreams of childhood; of the ambitions we all like to see realised.

Which of the many fairy tales is the most enchanting to children? Which appeals most to the hearts of the girls, and to the chivalry of the boys? Cinderella.

Touch of Romance.

All girls an dall boys have more or less a touch of romance in them; they would not be children had they not; and whether they read the story of Cinderella or see it presented in pantomime, their imagination is quickened to the full. They either fall in love with "Cinders" (if they are boys), or with Prince Charming (if they are girls).

I like playing Cinderella because her part in a pantomime is more sympathetic than any part in any other fairy tale. She appeals to grown-ups quite as much as to the children. The story is the most realistic of the fairy tales, and the rôle of Cinderella is one which lends itself to more artistic handling than any I know.

[*Photo. Stage Photo Company.*

Other parts cannot be treated with the same touch of fancy and of yearning. As I have before stated, it is surrounded with an atmosphere of romance, and ends in the only way that presents itself in one's dreams—the romantic betrothal of Cinderella and Prince Charming.

"Cinders" as Singing Part.

I like the part of Cinderella because it is the only principal girl in the fairy tales that is not overshadowed by the Prince, or by any other character. It is more charming if played as a singing part. Singing is a gift from the gods (it is denied to the Ugly Sisters); singing gets to the hearts of the people much quicker than talking.

My own particular pleasure in playing Cinderella as a singing part is intensified by the fact that I am doing so at Covent Garden, the premier opera house in England, where so many great pantomimes have been played, and where a large number of actors and actresses have, through their association with the theatre, made themselves famous. The atmosphere of Covent Garden is enchanting. It is a great privilege Mr. Arthur Collins has given me—to follow in the footsteps, so to speak, of those whose names are written large in the history of pantomimes, and to play a part which is nearest to my heart. I am exceedingly grateful to him.

Tris is not the first time I have played a Florence Smithson part—I played one in "Babes in the Wood," in Edinburgh; but it is the first occasion I have appeared as Cinderella. That is why I am charmed. Covent Garden is a beautiful house in which to sing, and no one could appear there for the first time without feeling thrilled with joy.

Mr. Collins's Way.

Pantomime producers present Cinderella in different ways—most of them depict her as a poor slavey, clad in rags, despised by her stepmother and ugly step-sisters. But Mr. Collins lifts Cinderella to a higher plane; he presents her exactly as she should be represented, and is represented in fairy tale books. After all, she is the daughter of a Baron, and it would naturally follow that she had had a good education, and could sing. And she would be dressed in a manner that befitted her station in life. Otherwise, would Prince Charming have become so attracted to her? That is Mr. Collins's version; and, indeed, it is the true version of the story as I read it in my younger days.

Appeals to Emotions.

As I have stated, Cinderella is a part which appeals to the emotions of children, because she is a forlorn sister who is treated so indifferently. It may seem a great pity that so refined a daughter of a baron should be regarded as a maid-of-all-work; but, then, there would be no romance, no charm, left in the story were it to be told otherwise! Cinderella will never fail to appeal to the human heart. She is the very impetus of life. She raises the hopes and ambitions of young people, and beats avarice and cruelty by sympathy and true human kindness.

Let me say that this is not my first appearance at an opera house. I have sung at the Opera Comique, Paris, which on more than one occasion has discovered English artists for us. Just as they discovered Whistler for us so they in the French capital appear to have discovered some of our best English artists.

Future in Opera.

Of my future, after the Covent Garden pantomime has finished, I cannot write, as I do not know what I shall do. Anyhow, I do not think I shall trespass upon anybody's good feelings if I say that when opera is properly financed in this country, as it is in other countries, probably British artists will get a better chance of securing a livelihood. I look forward to the subsidisation of opera.

THE PLAY IN PARIS.

A Bloodless Bluebeard—Gemier's New Bill at the Montaigne—Lucien Guitry's Latest Creation—Jacques Richepin at Montmartre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The Potiniere is a small house, but it has given us a fine production in the four-act comedy, "La Huitieme Femme de Barbe Bleue," by Alfred Savoir. A trifle broad, the interest of the piece is retained throughout the witty situations. Brown is an American millionaire—as all "Yanks" in Lutetia are supposed to be—who has successively married and divorced seven wives, but honourably assuring each a suitable alimony. He has been enabled to obtain his legal separations on payment of a net capital of 200,000 frs. He has already allowed alimonies to seven divorced wives when he meets Monna, the daughter of a ruined Marquis, who is already acquainted with Brown's eccentricity. The American is quickly at her feet, for she is pretty, witty, and flirty, yet highly respectable and honest. She accepts Brown on condition that he signs a contract giving her 400,000 frs. in the event of a divorce under any circumstances.

The marriage takes place, but the husband finds himself a dupe, for the bride refuses all conjugal rights. Instead, she fixes up a rendezvous with another suitor, arranging for the husband to catch her in full *flagrant delit*. In this act there is the inevitable bed on the stage, so dear to the modern French playwright. The artful Monna thus secures her divorce. Notwithstanding, she has a tender place in her heart for the man she has swindled, and she is able afterwards to prove that her unfaithfulness was a pretence and as blank as the marriage. Mrs. Brown really loves her ex-husband, and having convinced him of her innocence, they decide to remarry. As a divorce cannot be granted to the same couple twice, according to French law, they are thereby united for life. Brown, by this time, has had enough of marriage, and his eighth wife will necessarily be his last. Arquilliere is amusing in the rôle of the scrupulous American, who is shocked at the word "mistress," and Charlotte Lyses (the former wife of Sacha Guitry) admirable as the cheating Monna. Jules Berry, a young actor, gives great promise in the part of a flirt.

Molière at the Montaigne.

At the Comedie Montaigne, which F. Gemier has taken over as a classical house on the lines of the Vieux Colombier (and two are not too many), there was presented a version of Molière's "L'Avare," with Dullin in the title-rôle of Harpagon, which this clever actor has made up in a manner resembling Shylock. As might be expected, the orchestra pit is replaced by a staircase, and we see the miser seated on the steps. There are changes in the text and action, but of a nature to make the ancient comedy interesting to those who have sat it out at the conventional Comedie-Francaise. The troupe, on the whole, is excellent, and worthy of the great producer Gemier, who personally appears in the bill in the rollicking farce of Labiche, "Vingt-Neuf degres à l'Ombre," which is perhaps one of the best known of that popular vaudevillist. The programme is now offered alternately with "Le Simoun," the strong piece of H. R. Lenormand, with accompanying music by André Cadou.

"Le Comédien."

To follow "Je t'aime" at the Theatre Edouard VII., Mr. A. Franck produced, on Friday, the new 4-act comedy by Sacha Guitry, with Lucien Guitry in the leading rôle. It is a strong, witty and interesting play. The first two acts are particularly brilliant and in Sacha's best style. A popular actor, after the last performance of a piece, receives in his dressing room a former companion, a soap merchant from Bordeaux, who introduces his niece, anxious to get on the stage. She is 20 years of age, and is in love with the comedian, notwithstanding his 50 years, particularly as he is able to offer her an engagement. They tacitly arrange to meet for dinner the next day, prior to the actor's departure for the Riviera. In the second act she has become his "little friend," and the doting copple return for the revival of a successful work in which the actor has, in spite of his own better judgment, been induced to get her engaged for an important part, albeit she does not possess the slightest degree of ginger to make an actress. In the third act it is the dress rehearsal of the said revival, and the débutante gets the "bird." A portion of the action takes place in the auditorium, as in "Pasteur" and "L'Illusionist." The comedian endeavours to convince the girl that she has no aptitude for leading rôles and suggests she tries the soubrette, whereupon the ambitious creature gives him the choice of a separation or her retenton in the part. The comedian, devoted to his profession, prefers to let the would-be actress quit rather than spoil the play. Lucien Guitry plays the chief part artistically and with much talent. What a real actor he is! Probably the finest in France to-day. An interesting feature is the appearance of A. Franck (Chairman of the Paris Managers' Union) in the impersonation of a director in the cast. Mlle. Falconetti as the stage-struck provincial girl; Alice Beylat as an actress discharged to make room for the new favourite; Ellen Andrée, Mme. Desfontaines, and Mme. Berthier are included among a good company. The work will count among the best of Sacha Guitry's creations.

Le Minaret.

Jacques Richepin, new lessee of the Cigale, on Thursday removed to this former music hall his successful musical comedy in three acts, created by Cora Laparcerie, his wife, at the Renaissance. Mme. Cassive now handles the big part, supported by Laverne. The score of Tiarko Richepin is conducted by Alexandre Thomas.

Actor Wins Transfer Case.

The law-suit of the artist Pierade, who was engaged for two years at the Cigale by Flateau and refused to be transferred with the lease to the new management, has been decided in favour of the performer, Flateau being condemned to pay him 25,000 francs damages.

ACTORS' BENEVOLENT FUND FESTIVAL.

CHAIRMAN'S APPEAL.

As announced in "The Era" three weeks ago, the annual festival in aid of the funds of the Actors' Benevolent Fund will be held at the Savoy on Sunday, Feb. 6. It will again take the form of a dinner-dance similar to that which proved so popular last year.

The chairman for the occasion is Mr. Arthur Bourchier, who has sent out the following circular letter, to which it is hoped there will be a generous response:—

Strand Theatre, W.C. 2.

January, 1921.

Dear Sir,—It has been decided by the Council of the Actors' Benevolent Fund to give a dinner-dance in aid of the depleted funds of that institution, and I, as a vice-president, have been honoured by an invitation to take the chair.

It will take place at the Savoy Hotel on Sunday evening, Feb. 6. at 7 for 7.30.

May we hope that you wil honour us by being present on that occasion?

Dinner will be served at separate tables, to seat nine, so that parties can be arranged. Most of the tables will be presided over by lady hostesses. There will be no formality, and speech-making will be honoured more in the breach than the observance.

The price of the tickets will be £2 2s., which can be obtained at the offices of the fund, 8, Adam-street, Adelphi, London, W.C. 2.

Should your engagements not permit you to attend, will you very kindly help one of the most deserving charities by sending me a donation?

As you probably know, the actor's calling is a very precarious one for all, and especially so for the rank and file. Only those who, like myself, help to administer the fund, know the distressing cases that come before us for consideration every week. Believe me, I am right when I say that the average employment is about six months in every year; and, alas! many, very many, do not get even that, and a large percentage do not succeed in getting an engagement for a year and beyond.

Life is a hard struggle for the majority, and for many almost a tragedy. And yet it is doubtful whether it would be possible to find a braver or more optimistic section of the community. As a proof of this, is there any hospital, war fund, or any kind of charity which has not been the richer by the whole-hearted benevolence of the dramatic world, and yet how often is this forgotten when our own charitable funds make their appeals to the public.

Our fund has saved many a poor soul from going right under, and I can assure you that it is administered with the greatest possible care by an executive committee that meets once a week, and goes minutely into the case of each applicant.

These people who have helped to brighten our lives, and have so generously supported other charities, surely deserve to be as substantially helped in return.

I feel sure that I shall not appeal to you in vain. The old proverb says:—

"Charity begins at home, but should not end there."—Faithfully yours,

ARTHUR BOURCHIER.

AS YOU LIKE IT.

More clouds in the labour world. "By and by it will strike." (*Tempest, II.*, i.)

* * *

And *wouldn't* it be awkward if the stage-hands at Mary "rose"?

* * *

"Actors have not sufficient poetry in them," says a critic. Well, what can one expect from "pro's"?

* * *

Another critic, speaking of a visit to the halls, writes: "Huntley Wright played us out." But he wasn't played out himself.

* * *

I see the author of a "Cinderella" pantomime has christened the Ugly Sisters Zena and Phyllis. How dare he?

* * *

Stanley Brett has not brought the happiest of memories back with him from Switzerland. All actors hate "cold houses," don't they?

* * *

I asked an actor how he had got on at a shooting party the other day. "I was a great success," he replied. "Brought the grouse down."

* * *

Actors with guns—shooting stars.

* * *

"Violet Loraine's engagement is her crowning triumph," gushes a daily paper. And Cupid cries to Violet, "Lo! Reign!"

* * *

This week's riddle: Why is it dangerous for actresses to pretend to be younger than they really are?—Because they are apt to forget their lines.

* * *

So the Palace may, after all, not be again a variety house, but a "super-cinema." Once again paragraphists are left "in the soup "er-cinema!

TOUCHSTONE.

BERT COOTE AT GOLF.

Tom Titt's idea of Mr. Bert Coote in his dissertation on golf in "A League of Notions" at the Oxford Theatre. After seeing Mr. Coote's performance our cartoonist is more than ever convinced that it takes an extremely clever man to make a stage ass, and that Mr. Coote is "cute" enough to realise it. After this Tom Titt is seriously considering the advisability of becoming a pantomime author.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.). — "The Naughty Princess," 8. Wed., Sat., 2. Gerr. 2645.

ALHAMBRA (Leicester square). — "Johnny Jones," 8.15. Wed., Thurs., Sat., 2.30. Gerr. 5064-5.

AMBASSADORS (Cambridge Circus, W.C.).—"The Whiteheaded Boy," 8.30. Tues., Fri., Sat., 2.30. Gerr. 4360.

APOLLO (Shaftesbury avenue). — "French Leave," 8.30. Mon., Wed., Sat., 2.30. Gerr. 3243.

COLISEUM (Charing Cross).—Karsavina, Harry Green in "The Cherry Tree," Albert Chevalier, George and Butcher, Miguel Fontecha, Talbot O'Farrell, Great Rameses, Fortunello and Cirillino, &c., 2.30 and 7.45. Gerr. 7540.

COMEDY THEATRE (Panton-street, S.W.).—"The Charm School," 8.30. Wed., Thurs., Sat., 2.30. Gerr. 3724.

COURT (Sloane-sq.)—"A Midsummer Night's Dream," 8. Wed., Thurs., Sat., 2. Gerr. 848.

COVENT GARDEN O.H.—"Cinderella," 7.45. Mon., Wed., Sat., 1.45. Gerr. 640-621.

CRITERION (Coventry-st.) — "Lord Richard in the Pantry," 8.30. Tues., Sat., 2.30. Gerr. 3844.

DALY'S (Cranbourn-street, W.C.).—"A Southern Maid," 8. Tues., Sat., 2.15. Gerr. 202.

DRURY LANE (Drury-lane, W.C.).—"Garden of Allah," 8. Wed., Thurs., and Sat., 2.15. Gerr. 2588.

DUKE OF YORK'S (St. Martin's-lane, W.C.).—"A Lonely Lady," 8.15. Gerr. 314.

EMPIRE (Leicester-square).—"Irene," 8.15. Mon., Wed., Sat., 2.30. Gerr. 3527.

GAIETY (Strand W.C.). — "The Betrothal," 8. Tues., Thurs., Sat., 2.15. Gerr. 2780.

GARRICK (Charing Cross-road, W.C.).—"Brown Sugar," 8.30. Thurs., Sat., 2.30. "The Three Daughters of M. Dupont," Mon., Tues., Wed., Fri., 2.30. Gerr. 9513.

GLOBE (Shaftesbury avenue). — "Fedora," 8.30. Wed., Sat., 2.30. Gerr. 8722.

HAYMARKET (Haymarket, S.W.). — "Mary Rose," 8.30. Wed., Thurs., and Sat., 2.30. Reg. 6030.

HIPPODROME (Cranbourn-st., W.C.).—"Aladdin," twice daily, 2 and 7.45. Gerr. 650.

HIS MAJESTY'S (Haymarket).—"Chu Chin Chow," 8. Wed., Thurs., Sat., 2.15. Gerr. 1777.

KINGSWAY (Gt. Queen street, W.C.).—"Knight of the Burning Pestle," 8.30. Mon., Sat., 2.30. Gerr. 4032.

LITTLE (John-street, Adelphi).—Grand Guignol, 8.15. Thurs. and Sat., 2.30. Reg. 2401.

LONDON PAVILION (Piccadilly-circus, W.).—"London, Paris, and New York," 3.15. Tues. and Sat., 2.30.

LYCEUM (Wellington-street, W.C.).—"The Babes in the Wood," twice daily, 2 and 7. Gerr. 7617.

LYRIC (Shaftesbury-av., W.).—"A Little Dutch Girl," 8. Wed. and Sat., 2.30. Gerr. 3687.

NEW (St. Martin's-lane, W.C.).—"The Wandering Jew," 8.15. Wed., Sat., 2.30. Gerr. 4466.

NEW OXFORD (Oxford-street, W.).—"League of Notions," 8. Wed., Sat., 2.30. Museum 1740.

PLAYHOUSE (Charing Cross road, W.C.).—"Romantic Age," 8.30. Mon., Thurs., Sat., 2.30. Gerr. 3970.

PRINCES (Shaftesbury avenue). — "Charley's Aunt," twice daily, 2.30 and 8.15. Gerr. 3400.

PRINCE OF WALES (Coventry-street, W.).—"The Blue Lagoon," 8.30. Mon., Thurs., Sat., 2.30. Gerr. 7482.

QUEEN'S (Shaftesbury-av.).—"It's All Wrong," 8.20. Thurs. and Sat., 2.20. Gerr. 9437.

ROYALTY (Dean-street, W. 1).—"Milestones," 8.15. Thurs. and Sat., 2.30. Gerr. 3855.

SAVOY (Strand, W.C.).—"Paddy the Next Best Thing," 8. Mon., Wed., Sat., 2.15. Gerr. 3366-7.

SHAFTESBURY (Shaftesbury-avenue).—"The Great Lover," 8.30. Wed., Sat., 2.30. Gerr. 6666.

ST. JAMES' (King-st., W.).—"Daniel," daily, 8.30. "Peter Pan," daily, 2. Gerr. 1903.

ST. MARTIN'S (West-street, W.C. 2). — "The Skin Game," 8.30. Fri. and Sat., 2.30. Gerr. 1243.

STRAND (Strand, W.C.). — "A Safety Match," 8. Thurs., Sat., 2.30. Gerr. 3830.

VAUDEVILLE (Strand, W.C.).—"Jumble Sale," 8.25. Tues., Fri., and Sat., 2.30. Gerr. 3815.

WINTER GARDEN (Drury-lane). — "A Night Out," 8. Tues., Sat., 2.15. Gerr. 416.

WYNDHAM'S (Charing Cross-road, W.C.).—"The Prude's Fall," 8.15. Wed., Sat., 2.30. Gerr. 3028.

THE VARIETY WORLD.

Palace and the Pictures—Charles Hawtrey's Happy Return—Brinsworth Endowment Fund—New Basso's Success.

Passing of the Palace.

The arrangement for taking over the Palace Theatre as a cinema house will, it is stated, be signed, sealed and settled in the course of the next few days. Sir Harry Lauder's short season, which starts next Monday, will thus in all likelihood be the last non-film season at that famous theatre.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that four death levies are now due upon the 1921 book. Red stamps four.

A Welcome Return.

Charles Hawtrey, who has been holiday-making on the Riviera since he finished "spreading sunshine" at the St. James's in "His Lady Friends," will make a very welcome reappearance on Monday when he will return to the London Coliseum.

Mr. Walter Bentley.

We regret to hear that Mr. Walter Bentley, the well-known agent, entered a nursing home at 33, Brixton Hill, on Sunday, to undergo an operation.

A New Basso.

Mr. Malcolm McEachern, a fine basso, who recently arrived in this country, and made his first appearance on the concert platform at the Queen's Hall, scored an instantaneous success, taking six calls. He sang to the accompaniment of the magnificent orchestra conducted by Sir Henry Wood. Mr. McEachern toured Australia with Mme. Melba's concert company, and has been a prominent star on the African and American concert platforms.

He has been secured by Mr. Sidney Arthur for a tour of the Macnaghten Circuit, and by Mr. R. H. Gillespie for the Moss tour, and opened on Monday at Finsbury Park Empire, under the name of Malcolm Neil. He has placed his entire business in the hands of Edward Cranston.

The London Pavilion.

The report of the directors to be presented at the thirty-fourth annual general meeting of the London Pavilion, Ltd., to be held at the London Pavilion on Friday next, at 12 noon, states that after meeting all expenses there is, with the sum of £4,929 8s. 7d. from last year's accounts, a divisible net profit of £22,020 15s. After providing £3,000 for preference dividend for the year and £3,250 for interim dividend of 2½ per cent. on the ordinary shares paid in July last, there remains a balance of £15,770 15s. The directors recommend the payment of a further dividend of 5 per cent. (less income tax) on the ordinary shares, also a bonus of 1s. per share (free of tax), to transfer £3,000 to general reserve, making that fund up to £15,500 and to carry forward the balance to current account.

Bath Manager's Kindly Act.

Last Thursday afternoon the boys of the Somerset Industrial School, Bath, received an invitation from an unknown friend to attend the pantomime of "Aladdin" at the Theatre Royal. It was later discovered that the generous patron was Mr. Walter S. Pearce, the popular director of the Palace Theatre across the way. This kindly treat to the boys shows the good feeling that exists between the managers of the respective local houses.

A Welcome Gift.

Miss Margaret Radcliffe (Mrs. George Parrott) wishes, through our columns, to thank Mr. Herman Darewski for his kindness in sending her a lovely table gramophone and ten of the latest records to present to a dear old lady, aged 85, and her paralysed son, who live in a very lonely part of the country. If any readers have any records to spare Miss Radcliffe will be pleased to hear from them.

Magic from Many Lands.

Interesting new items are contributed to the programme of magic and merriment at Maskelyne's Theatre this week by Yoga, a foremost mystic of India; Selwyn Driver, who gives another series of humorous "pianorations"; and the Kamakura Family, a group of fascinating Japanese conjurers, who perform wonderful tricks with knives and swords, and produce fairy fountains, which are as mysterious as they are beautiful. De Biere, the American magician; W. V. Robinson, the Canadian entertainer; and Captain Clive Maskelyne complete a "bill" of brilliant stars in the magical firmament.

A Versatile Actress.

Miss Mona Magnet, who is playing Dick Whittington at the King's Theatre, Edinburgh, scored a great success on Monday night, the 17th, with a new song, "Have You Forgotten I Love You?" written and composed by herself a few days previously. Miss Magnet has also, we hear, designed and made her wardrobe, with the exception, of course, of shoes and tights. The dresses are on original lines, including a costume, which is completed with a striking feathered and diamond head-dress.

Soft Delicate & Soothing as the Melodious Spinet of Old

Spinet
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2oz FOILED PACKETS 2/2.
Also in 1oz & 4oz Packets.

The SUPER CIGARETTE
Spinet Cork Tipped Virginia 20 for 1/6
R and J. HILL LTD. LONDON.

Bruce Green.

In the pantomime at the Olympia, Liverpool, that popular dame, Bruce Green, is having a very busy time with his twice daily shows, which involve no fewer than twenty-six changes. Bruce tells us that the company, which includes Ella Retford and Harry Weldon, is one of the happiest he has ever been associated with in panto. Bruce resumes his single act at the Empire, Birmingham, on March 7, and will be seen in town for twenty-six weeks this year.

A New Act.

Wright, Conelly and Mac, a new piano act at the Shoreditch Empire this week, are featuring some really good strong numbers, one being "Palais de Dance," which is full of comedy. Their ballad, "Daddy the Next Best Thing," met with a very hearty reception.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild wish to express their grateful thanks to Messrs. Broadhead and Son for matinée donation of £2 2s.; Messrs. Raynes, £2 2s.; Moss' Empires, Ltd., £10 10s.; Lady Henry Somerset, £1 1s., all per the secretary. B. Sherek, Esq., is thanked for £1; per Lottie Albert. The committee subscription has been received from Mr. Synge-Hutchinson (£1 1s.), and a parcel from Mrs. Woolf, who is also thanked. The annual matinée of the Guild takes place on March 3 at the London Pavilion, and a special appeal is made to help maintain poor orphans and widows of the variety profession.

The Terriers.

The following application for membership has been received: Third notice—Frank Dunlop.

All Terriers in town on Sunday next are asked to attend the usual meeting of the Order. The election of officers for February will be held.

Ernie Whitmee.

Ernie Whitmee, principal comedian with Bransgrove and Slaughter's "Aladdin," has purchased from Norman Lee three years' United Kingdom rights of "Bridal Bell(e)s."

Brady and Dunn.

We are sorry to hear that Miss Brady, of Brady and Dunn, is still unable to resume her vocal work in this act, and their performance in the panto. at the Kennington Theatre has consequently to be curtailed.

Maudie and Syd McLloyd.

Maudie and Syd McLloyd return to town next week after eight months in the provinces. They open at Walham Green with a new act entitled "Collaboration," introducing burlesques and speciality dances.

Edith Beverley.

After a very enjoyable fortnight's holiday in Devonshire, Edith Beverley resumed her engagements at the Hippodrome, Boscombe, as leading lady in Fred Karno's "Hustle," in which she has scored a big success for her clever and entertaining work. Next week "Hustle" will be at Eastbourne and will be back in town in a few weeks. Miss Beverley, who was for over two years playing leading rôle in "Odds On," has received some tempting offers for Africa and Australia, but has had to decline owing to present contracts.

Romaine and Dainton.

Those clever and refined entertainers, Romaine and Dainton, were responsible for one of the most successful acts at the Victoria Palace last week, meeting with hearty receptions for their excellent show. In addition to the Victoria Palace, they were also deputising at the Empress, Brixton. Romaine and Dainton are away in the provinces until April, when they return to play the Syndicate Halls.

"KINGS AND QUEENS."

Dramatic Comedy Sketch (in One Pack), by Norman Lee, Produced at the Grand, Clapham, on Jan. 24.

King Leopold .. Mr. Walter Pemberton
William Huntley .... Mr. Adolph Luck
Queen Rubenov .. Miss Kathleen Barbor
Paul ..... Mr. Fred Rex
Marie ..... Mlle. Rie Costa
Lucifer ..... Mr. Bert Roper
Potipher ..... Mr. Fred Gretton
Jimmy Josser ..... Mr. Ernie Lotinga

Mr. Ernie Lotinga's new production, "Kings and Queens," from the facile pen of Norman Lee, had a successful première at the Grand, Clapham, on Monday. Our old friend, Jimmer Josser, is seen in a new guise. His help is enlisted to save the impoverished kingdom of Cantinia. It would be impossible to describe all the amusing traffic of the stage which ensues in this excellent medium for Mr. Lotinga's art. Suffice it to say that the climax of merriment is reached when Jimmy, disguised as a Registrar, officiates at a mock-marriage between the King of Cantinia and the Queen of Servonia. In consequence thereof Josser's life is in serious jeopardy, but, needless to say, he comes up smiling in a novel dénouement which it would not be fair to disclose.

The sketch was played to a continuous ripple of laughter, and is quite clearly another winner for the popular comedian, who played Jimmy Josser in his wonted rich and fruity way. Capital assistance was given by a long list of artists, notably by Adolph Luck, who "fed" splendidly as William Huntley, and by Miss Kathleen Barbor, who made, in Gilbert's words, a "regular royal Queen." Applause at the end was loud and insistent, and Mr. Lotinga had to appear in front of the curtain.

The Anartos.

That popular couple, Arthur and Lawrence Anarto, are appearing in panto. this year at the Theatre Royal, Newcastle, in which they have proved a great success. "Red Riding Hood" is pronounced one of the best pantomimes ever produced at this house, and we hear that the theatre is booked right out till the end of the run.

BRINSWORTH ENDOWMENT FUND CERTIFICATE.

The Brinsworth Endowment Fund Guinea Illuminated Certificates are selling steadily and the scheme promises to be very popular. They are now on sale at the M.H.A.R.A. Agencies: In Manchester (Captain Slingsby), Liverpool (Tom McKay), Cardiff (W. F. Moss), and Glasgow (Geo. Westland). The Honorary Treasurer, Harry Blake, is working at top speed, giving publicity to the scheme throughout the profession, by circularising and other devices.

"A Breath of Fresh Air."

Mr. A. Bromley-Davenport writes:—"I see in your issue of Jan. 12 that my name appears as supporting Mr. Huntley Wright in his sketch, 'A Breath of Fresh Air" at the Empire, Liverpool. I played in this sketch about four months ago at the London Coliseum, and have not been concerned in it since."

Frank Le Dent.

That clever juggler, Frank Le Dent, and his charming partner, commence a long London season in town this week at Wood Green, and will next week commence the L.T.V. tour at the Palladium.

Irene Shamrock.

That versatile young artist, Miss Irene Shamrock, has been suffering from laryngitis for the past two weeks, but has continued to play the leading part in "Flashes," which is at the Hippo., Newcastle, this week.

Ina Hill.

At Wood Green last week, Ina Hill, the popular prima donna, introduced that delightful ballad, "Write Me a Letter From Your Garden," with complete success. On Wednesday evening the composer, John Openshaw, after hearing Miss Hill sing this number, personally congratulated her.

Dale and O'Malley.

In a few weeks' time we shall renew acquaintance with the act of Dale and O'Malley, when Gus Dale will appear with a new partner. According to reports the new combination should prove very popular.

Gilbert and French.

At the Chiswick Empire last week this clever pair of dancers, Gilbert and French, who have just concluded a successful provincial tour, met with hearty receptions for their pleasing footwork. They are well-booked ahead, and open on the L. T. V. at the Shoreditch Olympia this week, staying in town for ten weeks. After a few weeks in the provinces, they will then come back for another ten weeks.

Eric Randolph produced his new act at the Grand Theatre, Birmingham, on Friday, with great success. The new ballad, "The Home That Means Heaven To Me," was an instantaneous success.

Julian Rose.

Since the famous Hebrew entertainer Julian Rose made his reappearance in this country a short time ago, after an absence of seven years, he has been meeting with the heartiest of welcomes wherever he has appeared, and we hear that he has decided to remain on this side indefinitely, as his bookings have been arranged for some time ahead. Julian will shortly pay a visit to the States, and bring back his wife and family. This week Julian is playing the Alhambra, Bradford, and in a couple of weeks will be seen at the London Coliseum.

Billy Danvers.

One of the most amusing numbers in the Lyceum panto. is the motor song by Billy Danvers, which causes hearty laughter. The idea for this song was the result of an unfortunate experience to Billy some time ago, when he was badly injured in a motor-bike accident.

Lune and Shaw.

We are glad to hear that Lena Lune, of Lune and Shaw, has now recovered from her recent indisposition. Next week this original comedy couple play Dublin, with Belfast to follow.

Miss Lillie Langtry.

Miss Lillie Langtry, the popular comedienne, made a great hit at Barnard's, Chatham, last week, after three years' absence, having to give five numbers at each house.

Ernie Mayne.

Ernie Mayne is making a great success with his new song, "Waltzing." This number, which is published by Silberman and Co., is having an enormous sale. Last week the popular comedian produced yet another new song, which is also destined to become a favourite. This is by J. P. Long and Frank Wood, and is called "My Wife Makes Me Call Her Teacher." Ernie is certainly one of the most persistent producers of new songs we know of, and is an expert at spotting "winners."

Miss Maude Hughes writes that "City of Laughter, City of Tears," was an enormous success at the Theatre, Stockton-on-Tees, last week.

Harry Ford.

At the Stratford Empire last Friday evening, Harry Ford, the logical one, introduced a new character number by Percival Langley, entitled "Pottering About in My Little Garden," which found immediate favour, and is likely to prove one of Harry's greatest successes. This week he is appearing at Finsbury Park, and remains in town until next May.

Talbot O'Farrell.

The famous Irish entertainer, Talbot O'Farrell, sang a new ballad entitled "There's Silver in Your Hair," at the first house at the Stratford Empire on Friday evening, when it met with a most enthusiastic reception. Another ballad, "The Lisp of a Baby's Prayer," which was only introduced a few weeks ago, bids fair to become one of the most popular of Talbot's repertoire.

An Original Act.

Arriving in this country a few weeks ago, Roy Rice and Mary Werner made their first appearance before a London audience last week at the Stratford Empire, and they have every reason to be satisfied with their reception in this country. Their act, "On the Scaffold," presenting the true American negro characterisation, is one of the most original comedy acts seen on this side for some time, and is certain to be in great demand. This week Roy and Mary are appearing at New Cross.

Madame Louise.

A new illusion act was presented by Madame Louise last week at the Metropolitan. Surrounded by an elaborate and charming setting, Madame Louise presented many wonderful illusions, and the act met with a gratifying reception. We hear that Madame Louise is the only lady presenting the Levitation illusion, otherwise the vanishing lady, but owing to unforeseen circumstances Madame was unable to present this item last week.

Stan. Kavanagh.

Stan. Kavanagh, the Australian comedy juggler, is back in town again at the London Coliseum, after a very successful season in the provinces, and will remain in London for three months. Stan. is at Chiswick next week.

Notice to Disengaged Artists.

The attention of disengaged artists is directed to the

Special Low Prepaid Rates

for the announcements of all desiring engagements which are charged for advertisements in our "Wanted" columns. They are as follows:—

First three lines, One Shilling.
Per line after, Sixpence.
Displayed lines, Ninepence each.

(A line averages Six words).

Address copy and remittances to:—The Advertisement Manager, "The Era," 35, Wellington Street, W.C. 2.

Copy must reach us not later than first post on Tuesday mornings or be handed in by 11 a.m. Tuesday, because

"THE ERA," IS OUT ON WEDNESDAY.

MY MUSIC HALL TOUR.

SUPER-SEALS—WHY I STILL TAKE COLD BATHS—A BAG OF KNUTS.

I saw Winston's seals last week at the Coliseum. This act is certainly one of the most marvellous of its kind ever presented. They are capable of anything. Small wonder that once when they were performing a member of the audience cried out, "Say, what sort of a frame-up is this? Just take the skin off that guy!" But if the skin had been taken off, only skinned seal would have been revealed, for Winston's seals are as genuine as they are marvellous.

At the Coliseum.

They perform in a large glass tank, set in a scene of rocks and boulders. Two graceful girls swim and dive, and do various stunts in the water, and whatever they do the seals imitate. A girl swims on her back. A seal follows suit. She pretends to be drowning. A seal does likewise. She blows bubbles under water. Seals can do that, too. She dives backwards off a high rock. A seal does it after her.

Les Tumilets gave another novel turn, though of a very different nature. One of the Tumilets turns himself into a human top. That is to say, he skates on top of the top, in the contrary direction to that in which the top revolves. It is a clever performance, exciting my admiration, but not my envy.

I was interested to learn from Du Calion, the loquacious laddie, the origin of the expression, "with nobs on." Here is the story. A couple of barrow merchants were passing through the streets, the one in front selling watercress, the one behind selling radishes. Now, the one behind did not know the name of the goods he was selling, so when the front man cried out, "Watercress—fine watercress!" he shouted out, "Same 'ere, with nobs on!"

I suppose I really ought to have started these notes with Karsavina, and I should have done so had her dances been fresh ones, but she returned to many of her old dances. She is always lovely in "The Enchanted Princess," which I think was the best item on her programme. The Caucasian dances by her and M. Novikoff were also good, and the Corps de Ballet shone most in their gay Slavonic dance.

The Royal Southern Singers gave a delightful entertainment. They are glee singers who live up to their name by singing with glee. One or two of their songs were serious, but they were always most at home in the humorous ditties. Edgar Curtis was very amusing as the Lilliputian Wonder, and the Romano Brothers gave an exhibition of physical culture which decided me not to give up my morning cold tub and exercises. Not that I ever hope to be able to revolve my shoulders and contort my chest and produce little mountains of muscle all over my body as the Romano Brothers do; still, such exhibitions incite one to do one's puny best.

Harry Green presented "The Cherry Tree" for the umpteenth time. The success of this sketch is due almost entirely to himself, and his acting of George Washington Cohen, the impecunious and truthful Jew, makes one wish to see him tackle a full-fledged play. He has humour and pathos, and also the valuable quality of not growing stale in a part.

At the Victoria Palace.

At the Victoria Palace I saw the Arnaut Brothers, the musical pantomimists, about whom I splashed a good deal of ink a few weeks ago. Their bird duet ought not to be missed—it is the crowning point of an entertainment which is wholly delightful throughout.

Bob Anderson's polo pony is a remarkable animal, and a better arithmetician than many schoolboys I know. He adds up rows of figures, provided by the audience and written by Bob Anderson on a blackboard, counts the number of people in the front row of the stalls, tells you the time and the date, and gives other examples of human intelligence.

There was a good sprinkling of knuts at the Victoria Palace; and each knut had a different taste. Eddy Bayes, the Anglo-French knut, appeared alone, and merely talked about his knutty achievements. Rex Romaine appeared with a flapper, and although he quarrelled with her, I am sure they were really quite good friends; and George Glover and Betty Barclay, with their witty cross-talk and bright and pretty songs and duets, were great favourites.

A very good musical turn was given by W. H. Squire, Lily Fairney, and Auriol Jones, violoncellist, vocalist, and pianist respectively. G. W. Hunter told a number of excellent yards, some of which I have noted for my next after-dinner speech. I was genuinely sorry to miss Harvard, Holt and Kendrick, in their "great game," but I shall look out for them again and hope to have another opportunity of seeing them before long.

EXTRA TURN.

THE CORPL. THOMAS FUND.

"THE ERA" APPEAL.

Mrs. Hayman's contribution this week brings her total collection to within £24 of £200, and she expects to reach that figure in the course of the next fortnight. This must surely constitute a record in personal collections, and can only have been obtained by assiduous work in a meritorious cause. Though Mrs. Hayman has never seen Mr. Thomas, who is in Liverpool, she has received from him several letters expressive of his gratitude for her kindness of heart.

The Corporal Thomas Fund, which the late Myron Gilday started, and which his widow is continuing with the co-operation of "The Era," in memory of her husband, has aroused the sympathy of all classes of the community.

Corporal Thomas, better known professionally as Tom Fox, was a former partner of the late Mr. Gilday, who devoted a good deal of energy, during the days of his last illness, to collecting for his benefit. Mr. Thomas joined up in the early months of the war, and suffered severely, losing the left leg and an arm, and having the right leg paralysed. He is, of course, totally disabled, and is in receipt of a pension of £3 a week. Out of this he has to maintain a wife and child, and provide himself with expensive nourishment, at his own cost.

Subscription List.

	£	s.	d.
Already acknowledged	346	0	0
Collected by Mrs. John Hayman. 14th List.			
Mr. A. De Beere	2	2	0
Mr. W. H. Squire	2	2	0
Mr. Lee Ephraim	2	2	0
Mr. Harry Green	2	0	0
The Misses Macarte	1	1	0
Mr. William Marris	1	1	0
Mr. John Hayman (2nd donation	1	1	0
Sir Harry Lauder	1	1	0
Messrs. Arnaut Bros. ..	1	1	0
Messrs. Cornalla and Eddie	1	0	0
Messrs. Romaine and Dainton	10	0	
Mr. G. W. Hunter	10	0	
Mr. Bob Anderson	10	0	
"Alice in Wonderland" Co.:—			
Mr. Bryan O'Sullivan ..	5	0	
Mr. Will Edwards	5	0	
Mr. George Benson	5	0	
Mr. H. Cottesmore	5	0	
"Cards"	5	0	
"Quartette"	4	0	
"Room K"	3	0	
Mr. Chas. Hersee	2	6	
Mr. Reg. Read	2	6	
Miss G. Martin	2	6	
F. V.	2	0	
"Cook"	1	0	
"Dormouse"		6	
"Rose"		6	
"March Hare"		6	
"Vera"		6	
Miss Maud Allen (per Mr. Milton Hayes)..	1	0	0
	19	5	6

Donations should be sent either to Mrs. Gilday, 18, Cosway-mansions, N.W. 1, or to the Editor of "The Era," 35, Wellington-street, Strand, W.C. 1, by whom they will be acknowledged weekly.

The Real McKays.

This week, at the Shoreditch Olympia, the Real McKays are completing their town engagements. Opening on the Moss' Tour at Bradford, on Monday, they will be away for eight weeks and return to London to play the Coliseum. They have had a most successful time in town. We hear that Neil and his fair partner will introduce a new act when they play the Coliseum.

A Good Judge.

Mr. Horace Sheldon, the popular conductor of the Palladium orchestra, who has lately been featuring the Star Company's publications, is an excellent judge of a good song. He recently introduced the Star Company's ballad, "Your Wonderful Heart of Gold," to Miss Madeline Loys, the eminent soprano, who is singing it at all her engagements with great success.

VARIETY ARTISTS' FEDERATION MEETING

ANNUAL REPORT.

A QUESTION OF EXPENDITURE.

If proof were needed to demonstrate that music hall artists take a keen interest in the work of their organisation—the V. A. F. —that proof was forthcoming at the "Horseshoe," Tottenham Court-road, on Sunday night, when the annual meeting of the Federation was held.

For three hours discussions took place on matters of vital import to the Federation, and for practically the whole of that period the proceedings were, to say the least, very lively. The resolutions discussed were contentious in their character, and several times the Chairman (Mr. Albert Voyce) appealed to the meeting not to "enter into personalities." Many hard, stinging words were employed by several of the speakers, and it was only with difficulty at periods that Mr. Voyce, by employing his customary tact, was able to get on with the business.

Much Opposition.

As it was, one motion on the agenda was not reached. Practically all the contentious matter for discussion met with opposition; in fact, except for the minutes of the previous meeting, the only resolution that met with real spontaneous acclamation was the vote of thanks to the Chairman for presiding. This was carried amid applause, and Mr. Voyce deserved it, too!

V.A.F. and Labour Movement.

The Chairman, in his opening speech, sought to dispel a rumour that had gained currency: that the Executive, some two or three months ago, because of a certain resolution placed before the last Trade Union Congress at Portsmouth, had "allowed the Federation to get too closely allied to the Labour movement." This rumour he described as incorrect, like most rumours.

"I want you to dismiss from your minds any such impression," said Mr. Voyce. "What I mean is this, that you must not allow the V.A.F. to be associated with any extreme section of Labour. (Hear, hear.) The V.A.F. is not out to create discontent, but to banish it. It has no desire to foster enmity, or class labour, inasmuch as one of its main duties is to encourage reciprocity and friendship within its industry.

V.A.F.'s Mission.

"I will go further than that, and say that the V.A.F. owes its present happy position to the fact that it has learned how to turn the hearts of the right people in the right way. As an organisation it is respected because of its broad-minded policy, and because of its boldness. Its mission has not been to destroy, but to improve; not to pull down, but to build up the industry—to encourage the good; and eliminate the bad. The Federation, in attempting to improve the working conditions of the artists is endeavouring to better the welfare and the prestige of the industry as a whole." (Hear, hear.)

It was not only the paying of salaries and the issuing of commands that should constitute a variety manager, he added, but also a genuine desire to give the artists a square deal. By the same rule, it was not only talent, test and judgment that should constitute an artist, but also sincerity, reasonableness, and a proper consideration of the interests of those who engaged them. Opinions within the Federation differed occasionally as to the methods of the Executive Committee, but it was These happy disagreements that helped them to be as prosperous as they were.

He appealed to them not to step down to personalities, but to work as a great whole for the advancement of the V.A.F.

Mr. Voyce then read the annual report, and parenthetically mentioned that the previous week a general conference took place between the Actors' Association and the V.A.F. with the view of eliminating from the profession men who exploited talent up and down the country by stranding men and women callously, and that it was decided to take very drastic steps immediately to stop the practice. (Applause.)

EXECUTIVES' ANNUAL REPORT.

In the annual report the Executive Committee take pleasure in stating that the year 1920 marked a period of great progress. The number of books of membership issued during the year, says the report, was 5,631, as against 4,557 during 1919, and showed an increase of 1,074. The renewals of membership totalled 3,248, as against 2,875 during 1919, and showed an increase of 373. The number of new members enrolled was 2,141, as against 1,682 during 1919, and showed an increase of 459. During the year no less than 1,625 "Star" cards were issued, as against 980 during the previous year, and showed an increase of 645. The sale of subscription stamps was the greatest in the history of the Federation and amounted to £4,765 6s. 6d., as against £3,791 12s. 0d. during 1919, and showed an increase of £973 14s. 6d. Entrance fees amounted to £606 5s., as against £432 9s. during 1919, and showed an increase of £173 16s. There were 26 deaths during the year, and the death levy stamps sold reached a total of £2,182 1s., as against £2,118 16s. 6d. during 1919, when there were 28 deaths, and showed an increase of £63 4s. 6d. Loans repaid amounted to £66 8s. 2d., as against £23 15s. 11d. during 1919, and showed an increase of £42 12s. 3d. Interest on investments amounted to £638 5s. 8d., as against £518 7s. for the previous year, and showed an increase of £119 18s. 8d. The receipts for the year reached the unprecedented total of £6,092 16s. 1d., as against £4,772 10s. 2d. for the preceding year, and showed an increase of £1,32 6s. 11d. The Emergency Fund now totals £240 19s. 9d., as against £413 19s. for the previous year, and shows a decrease of £172 18s. 3d.—a decrease was occasioned by donations to charities within the industry, and by grants to various deserving objects for which the general funds were not available.

Thanks to our Fire Insurance scheme, certain members have collectively benefited to the extent of £100, which enabled them to pursue their calling in spite of severe loss.

Benevolence.

During the year we have handed over to the Variety Artists' Benevolent Fund the sum of £360 14s. 9d., and to the Music Hall Ladies' Guild the sum of £104 2s. 5d., both of which amounts were derived from the five per cent. levy on charitable matinées at which members appeared without payment; from a donation of £100 received from the National Sunday League; from the profit accruing from the Finsbury Park Empire trial matinée, viz., £180, which was generously allocated to our own charities by the directors of Moss' Empires, Ltd. In addition to foregoing we have also to acknowledge: From the University Matinée held at the Palace, Manchester, £21 15s. 3d.; from the League of Welldoers, Liverpool, £12 19s. 6d.; from proceeds of entertainment given on board the "Walmer Castle," per Mr. Louis Holt, £12 4s. 1d.; and from the Manchester Cinderella Club, £11 13s., &c.

Mr. George Robey and his fellow principals engaged at the Alhambra Theatre generously subscribed the sum of £40 for Christmas boxes for inmates of "Brinsworth," and the V.A.F. chairman had the pleasure of personally presenting the said amount to the "Old Pros." at the Benevolent Institution on Christmas Day last.

Expenditure.

The law account is made up to the end of June each year, so that the total given covers one-half of 1919 and one-half of 1920. Our law charges amounted to £1,036 7s. 1d., as against £773 15s. 9d. for the previous year, and showed an increase of £262 11s. 4d. This increase was due to the surcharge made in accordance with High Court ruling, and to other conditions outside the committee's control. Legal protection was granted in 54 cases; 15 of these were won; 15 were settled to the entire satisfaction of the members concerned; eight were abandoned through no fault of the Federation; four only were lost; and 12 are still pending. In the majority of instances the cases dealt with related to members whose salaries were under £15 per week. Another fact worthy of mention is that although our law charges amounted to £1,036 odd, various members, as a result of the protection granted to them by the Federation collectively benefited to the extent of £1,102. In several instances, where judgment had been obtained but could not be satisfied, we succeeded in forcing irresponsible touring managers into bankruptcy, or driving them off the road altogether.

Salaries for the year amounted to £2,404 17s. 6d., as against £2,214 8s. for the previous year, and showed an increase of £189 19s. 6d. This increase was occasioned by an advance in the wages of the clerical staff owing to the general rise in the cost of living. Printing and stationery necessitated an expenditure of £373 19s. 3d., as against £336 7s. 8d. during the previous year, and showed an increase of £38 11s. 7d. This increase was due to the augmentation of our forces, additional propaganda, and the advance in the cost of production. Postage and telegrams totalled £278 4s. 11d., as against £211 1s. 4d. for the previous year, and showed an increase of £67 3s. 7d. This increase must be attributed to additional correspondence and to the extra cost of postage. Office and sundry expenses amounted to £134 17s. 8d., as against £82 15s. 7d. during the previous year, and showed an increase of £52 2s. 1d. This increase was occasioned by our efforts to protect members against the snares and wiles of bogus managers; by our attempt to improve the working conditions of members who are engaged in the kinema industry; and by sundry expenses incurred in connection with the numerous conferences and councils which the permanent officials have had to attend. Rent and cleaning amounted to £222 15s., as against £197 10s. for 1919, and showed an increase of £25 5s. This increase was due to the extra cost of cleaning, which had gone up more than 100 per cent. Commission paid on stamp sale amounted to £71 17s. 9d., as against £104 8s. 4d. during 1919, and showed a decrease of £33 10s. 7d. This decrease was due to the fact that particulars of commission due to certain important agencies had not come to hand when the balance-sheet was made up. Loans advanced totalled £85 5s. 3d., as against £27 18s. 8d. during 1919, and showed an increase of £56 6s. 7d. As previously stated, however, the loans repaid during the year totalled £66 8s. 2d. Furniture demanded an outlay of £10 14s., which was necessitated by the growth and progress of the Federation.

The Glasgow office expenses amounted to £110 0s. 7d. This sum was devoted to the organising of our forces at home, and to the protection of their interests abroad. The permanent officials have attended various mass meetings in Glasgow and Manchester, and thereby added scores of artists to our membership roll; they have travelled personally to various isolated towns in order to assist members who have had been stranded by bogus managers; they have visited Antwerp and Brussels, where they destroyed the effect of certain ex-enemy propaganda aimed at the interests of British artists generally; and at Paris they succeeded in keeping the variety market open for British talent, and undoubtedly prevented the theatrical strike from spreading to the music halls of Paris, where many British artists were working at the time.

The total expenditure for the year was £5,213 13s. 2d., as against £4,726 7s. 5d. for the previous year, and showed an increase of £489 5s. 9d. The reasons for this increase may be summarised thus: The extra cost of running an advanced membership; additional cost of postage, printing and stationery; extended organisation; our annual subscription to the Entertainments National Industrial Council; the establishing of a branch office in Glasgow; an advance in wages to the clerical staff; the purchase of extra office furniture, fittings, and telephonic appliances; our endeavours to improve the working conditions of members engaged in the kinema industry; our campaign in support of the universal licensing of agents; and our continual fight against bogus managers, the exploitation of notoriety acts, and the employment of artists of ex-enemy origin.

Total Funds in Hand.

The investments of the Federation amount to £15,764 4s. 10d., which, with cash on current account, £1,384 12s. 1d., and cash in hand £84, bring the general funds up to the handsome total of £17,228 16s. 11d., as against £16,364 1s. 10d. for the previous year, and show an increase of £864 15s. 1d.

Glasgow Branch Office.

We have pleasure in stating that the branch office at Glasgow has proved a great success, and has more than justified its existence. Thanks to the untiring energy and diplomacy of our Glasgow official, Mr. George Westland, 2,334 members have been added to the roll of the Federation. The grievances of innumerable artists have been satisfactorily adjusted, and certain unscrupulous managers in Scotland have been taught that it does not pay to ignore the rights of any member of the Federation. Unpaid salaries and arbitrary deductions have been recovered, and unwarranted cancellation of artists' contracts is now a thing of the past. When trouble or misunderstanding arises, Mr. George Westland is soon on the spot, and the committee know that they can rely on his judgment and ability. During the past year the Glasgow Branch Office has son £1,116 16s. worth of subscription stamps, collected £78 14s. 6d. in death levies, and taken £58 in entrance fees. The receipts totalled £363 12s., and the expenditure, apart from legal costs, amounted to £1,158 11s. 3d. The chairman and the organiser have conducted two or three mass meetings in Glasgow during the past year, and will also attend the Scottish annual meeting on February 6. Meetings are also held on the first Sunday in each month, and these have been most successfully conducted by our Glasgow representative, Mr. George Westland.

Obituary.

With reverence and regret, the Committee mentioned the following names of comrades who passed away during the year 1920:—George Claremont, Sam Walsh, Johnny Alexander, Fred McNaughton, J. P. Nolan, Ivy Harmer, Edie Veno, Harry Brown, Harry Webber, Seymour Perry, Lydia Rosenwold, G. H. Lloyd, Jack Lorimer, Tom West, Joe Lynn, Daisy Jennion, Frank Kavanagh, Myron Gilday, Alice Edwards, Jack Butt, Albert Weston, Ben Whiteley, Rex Carvell, Harry Gribben, John Buer, Antonio Mackwell, J. C. Allen, and Tod Rolston.

Notoriety Acts.

Dealing with the attempts made during the year to foist notoriety acts on to the British music hall stage, Mr. Voyce said: "Directly we heard of these attempts we acted on our own initiative, and publicly declared that the V.A.F. would not allow notoriety to usurp the privileges of bonâ-fide talent. Our action was unanimously endorsed by the Executive Committee, and by the members generally. The 'Darby hunt' was a case in point. Everybody knows what it cost the community, and it was rightly described as a grave misuse of the public service. Had we admitted the heroine of the 'Darby hunt' into our industry and allowed her to occupy a high-salaried position, we should have been placing a premium on notoriety, and been guilty of a serious affront to talent. We are out to lift the industry to the real position which it should occupy in the scheme of national life."

Improved Sanitary Conditions.

Commenting upon the sanitary conditions at certain theatres and music halls throughout the country, Mr. Voyce said the committee had forwarded numerous complaints to the authorities concerned, and the Ministry of Health had at last issued a circular letter calling upon all managers to provide satisfactory accommodation for performers. Sanitary inspectors must now report to their authority and to the local licensing body any place of entertainment which is deemed to have unsatisfactory accommodation for artists. Application for the grant or renewal of licences must be supported by certificates from the sanitary inspector, and such conditions may be attached to the licence as will insure the building being maintained in a proper conditon.

Variety Acts at Cinema.

The chairman reported that the V.A.F. had recently instructed counsel to support the applications of cinema theatre proprietors for music and dancing licences, the committee being of the opinion that the granting of such licences would increase the opportunities of variety artists generally. Many present-day picture houses were formerly music halls or theatres, and it was, therefore, rather selfish on the part of certain variety managers to suggest that picture houses should not be permitted to revert to music halls. The cinema public was a very large one, and mainly independent of the audiences frequenting music halls. The introduction of variety turns to the cinema public would foster a taste for kindred amusements, which is desirable in the interests of the artists. If picture houses are permitted to engage variety acts it will prove a veritable boon to hundreds of artists. The V.A.F. has resolved to support the applications of cinema proprietors for music and dancing licences in order that its members may reap the advantages of a wider and greater market for their talent.

The Three-quarter Concession.

About the middle of April last, proceeded Mr. Voyce, the Ministry of Transport issued a public notice that they intended to withdraw the railway concession granted to members of the M.H.A.R.A. We immediately communicated the fact to the Entertainments National Industrial Council, and Sir Oswald Stoll was subsequently induced to head a deputation appointed to approach the Ministry upon the matter. With a further deputation we also interviewed the Right Hon. J. H. Thomas, who proffered some useful advice, and afterwards communicated with the Ministry of Transport upon the subject. As a result of the deputation's efforts, the Ministry of Transport, on June 29, notified all railway companies that the three-quarter reduction in theatrical railway fares was to be continued. Public notice was afterwards given that the question of continuing the concession would go before an inquiry of the Rates Advisory Committee. On Saturday, September 11, we received a notification that a conference would be held upon the subject at the offices of the E.N.I.C., so we immediately advised the chairman of the M.H.A.R.A. Executive Committee to attend, in order that a strong case might be prepared for the continuance of the concession. Mr. Harry Marlow represented the artists before the Rates Advisory Committee on September 14, and there is no doubt that the case he put up in support of the M.H.A.R.A. greatly impressed that body. It is hoped that the decision of the Rates Advisory Committee will be favourable to the artists.

Licensing of Managers and Agents.

Mr. Voyce reported that at a joint conference of V.A.F. and Actors' Association representatives, it was mutually arranged that the latter association should handle a separate Bill for the licensing of managers, and that a separate Bill for the licensing of agents should be drafted by the V.A.F. "On February 13, 1920," said Mr. Voyce, "we interviewed Mr. John Clancy, the chairman of the Liverpool Licensing Committee, upon the subject, and as a result of this interview certain bye-laws were formulated for the registration of theatrical employment agencies in Liverpool. The joint action of the V.A.F. and the A.A. in the matter of licensing was at the time given considerable publicity in the Press. At the Empire, Leicester Square, a meeting of touring managers was held to protest against the proposed Bill for the licensing of managers. The V.A.F. chairman asked for permission to attend this meeting, but his request met with a polite refusal. At a committee meeting of the Entertainments National Industrial Council, held on March 30, 1920, the chairman (Sir Oswald Stoll) intimated that he had no objection to the licensing of managers, provided that artists, musicians, and stage hands were licensed also. Our proposed Bill for the universal licensing of agents was published on April 22, 1920, and was subsequently endorsed by the Glasgow and Manchester meetings. On June 28, 1920, we interviewed Lord Sandhurst, the Lord Chamberlain, at the Home Office, on the subject of licensing, and after hearing our statement his lordship declared that we had put up a strong case for the licensing of touring managers. The number of licences granted during 1919 for places of entertainment in London alone reached a total of 961, as against 360 during the year 1889. At the 52nd Annual Trades Union Congress, held at Portsmouth on September 6, the V.A.F. chairman moved the following resolution: "That this Congress strongly approves and recommends all affiliated unions to support the efforts of the Variety Artists Federation to introduce legislation for the licensing of every person, corporated or incorporated, who shall practice or carry on the business of any theatrical, variety, circus, concert, or film actors' agency, or other entertainment agency whatsoever, whether for the United Kingdom, the British Dominions, or possessions beyond the seas, or for foreign countries." This resolution was carried unanimously. During the week of October 11, the Liverpool Licensing Committee announced that their proposed bye-laws for the registering of agents had been confirmed by the Home Secretary, and would come into force as from January 1 last. With a view to bringing about the licensing of agents in the Glasgow area, certain instructions were forwarded early in December last to our Glasgow representative. Our legal representatives in that city are now drafting appropriate by-laws for the purpose named, certain of the City Fathers having promised to take an earnest interest in the matter. Owing to the business of the House being so congested, we have been unable to secure a promising opportunity for the introduction of our proposed Bill into the Commons, although quite a number of influential M.P.s have expressed their willingness to take the matter up as soon as a convenient opportunity occurs. In the meantime, we are making due preparation to bring about the licensing of agents in every important centre of the kingdom, and our efforts in this direction are being strongly supported by the London County Council. A Bill for the licensing of managers has been drafted by the Home Office, and we have good reason to believe that it will shortly be introduced into the House of Lords.

Acts of Ex-Enemy Origin.

In spite of repeated attempts to thwart the decision of the V.A.F. in regard to the admission on to the British music hall stage of artists of ex-enemy origin, the Executive Committee and permanent officials have resolutely adhered to your instructions in this matter. We have prevented ex-enemy artists from working in British music halls, and frustrated the attempts of more than one agent to book them in this country. We know that British audiences will not knowingly listen to an ex-enemy entertainer, and that we have the support of the most influential section of the Press behind us in this matter. We still feel that if German artists were permitted to perform here, they would seriously jeopardise the interests of British artists generally, and that engagements would be harder still to find for those who really need them in this country. We owe a debt of gratitude to the Comrades of the Great War and to the Demobilised Soldiers and Sailors' Association for the assistance they have rendered the Federation in this connection. On November 25 last, Max Berol Konorah, President of the Berlin International Artists' Lodge, was permitted to address the V.A.F. Committee with regard to its embargo on German artists. The Committee gave him a patient hearing, but subsequently resolved "That, having heard Mr. Konorah, the Committee is of the opinion that there is no necessity for any alteration of the V.A.F. ex-enemy policy."

V.A.F. and Ex-Service Men.

In a special appeal made to Field-Marshal Earl Haig on behalf of ex-Service performers who were in need of engagements, Mr. Voyce had written: "My Lord,—The Variety Artists' Federation has made several appeals to music hall managers to give preferential treatment to demobbed performers, as the enclosed cuttings from our official organ, 'The Performer,' will show. Scores of these demobbed artists are still unable to procure engagements, and some are in sore need of help. We beg to enclose the names and addresses of the principal variety managers in this country, in the hope that your lordship may, through the Officers' Association, be able to approach them on behalf of those demobbed artists who are in immediate want of engagements. Relying on your lordship's consideration and courtesy, &c."

Later, Lady Tree appealed to the V.A.F. for support for Lord Haig's scheme on behalf of ex-Service men, and the Executive Committee subsequently resolved: "That the chairman be instructed to inform Lady Tree that the Executive Committee of the V.A.F. heartily endorse the scheme for simultaneous matinées in aid of ex-Service men, and that in this instance the usual 5 per cent. levy on charitable performances be not enforced." As a result of various conferences on the same subject attended by Mr. Voyce—such conferences being held in the dome of His Majesty's Theatre, under the chairmanship of Sir Arthur Pinero—it was decided to make an appeal to the entire entertainment world, and a special meeting for the purpose was held at the Drury Lane Theatre on January 18. At this meeting H.R.H. the Prince of Wales was present; also Lord Haig, Admiral Earl Beatty, Air Marshal Sir H. M. Trenchard, and many influential representatives of the entertainment world, and it was then proposed to hold a "Warriors' Day" on March 31, when it is hoped that every house of entertainment throughout the country will take part in the movement.

Cinema Schools Licensing.

It was with great satisfaction that we learned of the decision of the London County Council with regard to the licens-

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IF WE FOUND A LITTLE CORNER
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En route South Africa.

ing of theatrical and cinema schools, since the manner in which many of these establishments were conducted was by no means a compliment to the industry. The L.C.C. recently gave notice that on and after January 1 any person who offers to teach or train or afford facilities for teaching or training those desirous of employment as actors, singers, dancers, musicians, or in other similar capacities at theatres or music halls or in connection with cinema film production, shall be deemed to be carrying on "an employment agency" within the meaning of the L.C.C. General Powers Act. Every such person must now therefore obtain a licence from the Council to enable him to continue business. The penalty for carrying on any such business without a licence is £50, and a further daily penalty not exceeding £20.

Arrangement with Passport Office.

It having come to our knowledge that a number of young artists were being constantly stranded on the Continent by certain unscrupulous heads of troupes, we have decided to use every possible means to prevent the callous exploitation of young talent abroad. Only a few weeks ago one of these unscrupulous individuals stranded one of our members at Antwerp, and she had to seek the protection and help of the British Consul, who was kind enough to provide the amount of her fare back to this country. Other heads of troupes have engaged girls at miserable salaries, and attempted to take them abroad, but we have been successful in preventing passports being issued to such persons, or have compelled them to pay their artists salaries which were adequate to meet the cost of living in the foreign countries concerned. By special arrangement with Mr. Herbert S. Martin, of the Passport Office, we are now in a position to prevent any irresponsible individual from obtaining passports for the purpose of exploiting young persons abroad. A few weeks ago Mr. Martin wrote as follows: "I need scarcely say that so far as we can properly withhold passports, we are most anxious to prevent the exploitation of artists at an insufficient salary in foreign countries. In any case concerned with music hall artists, and in which our examiners have reason to doubt the bona fides of a contract or the insufficiency of the salary offered, I have given instructions that they shall take advantage of your offer of assistance."

This means that in future all doubtful applications of heads of troupes for passports to foreign countries will be subject to the recommendation of the V.A.F. It should be borne in mind that the recommendation of the Federation in all such cases will be tantamount to a guarantee that the artists are going to a bona-fide engagement, and that they will be paid a sufficient salary.

The International Situation.

Although eighty per cent. of our British members rely on the home market for their engagements, there are many British performers who before the war earned a great part of their living on the Continent. With war conditions this work practically ceased, but with the coming of the Armistice in November, 1918, Continental countries, both allied and neutral, became open for the exchange of vaudeville talent.

In October, 1919, the French artists brought to a head a national movement to limit non-French acts to 10 per cent. of the programme items. We objected to such drastic action, and during the Paris strike in 1919 our delegate, Monte Bayly, succeeded in having this plank removed from the French programme.

Then came rumours, letters, and statements that the V.A.F. had placed an embargo on the number of foreign acts in Great Britain. Despite official denials, the Continental artists were positive that we had done so, and nothing would shake their belief. Our ex-enemy policy was distorted and enlarged to being a British boycott of all Continental acts.

The Antwerp Conference, in August, 1920, gave us a personal opportunity of explaining our attitude towards the Germans and all ex-enemy aliens, and clearing the air as to our bona-fides to neutral and allied performers. We impressed upon the delegates at Antwerp, and through them all Continental artists, our utmost determination to keep German performers out of England, and that if they fraternised with the Germans we would be no party to the setting up of an International Bureau.

The visit of Max Bewl Konorah to England recently, and his printed account of his interviews in England, leave us in no doubt whatever as to the policy he will attempt to force on the delegates at the forthcoming Conference at Rotterdam on Feb. 12, 13, and 14. We are of the solid opinion that it is now more imperative than ever that our delegates attend the Rotterdam Conference to counteract the I.A.L.'s declared policy of hurting British prestige in neutral countries.

At Antwerp the V.A.F. attitude was approved by the members of the various other Unions, despite the fact that their officials, avowed International Socialists, advocated fraternisation. We must protect our travelling members against German machinations and intrigues, and insist that should they elect to exclude British or V.A.F. performers from their countries at the behest of German dictation, then we in like manner would have to debar them working in England, the Vaudeville Gold Mine of the World, and remind them that what we have successfully accomplished against the Hun can be as equally effective against them.

Heated Debate.

After the report had been moved and seconded by Mr. Charles Austin and Mr. Perman respectively, a long and heated discussion took place. Mr. Joe O'Gorman protested against the abnormal increase in the expenses of the Federation. He could not see why they could not run the organisation of 5,000 members on an infinitely smaller sum than that mentioned in the report. The staff had increased to an extent that was never intended. Probably the Committee were doing the best they could under the circumstances, but, at any rate, he thought it was absolutely necessary they should call a "halt" in regard to expenditure. He saw no reason for the increase in staff. The time might come shortly when they would require some of the money that was now being wasted. The Federation's funds should be treasured to the absolute limit. (Applause.)

The Chairman pointed out in reply that the Federation was working in very strenuous and expensive times. During the past year the officials did not have an increase in their salaries, but the wages of the clerical staff were raised commensurate with the increased cost of living. (Hear, hear.) He pointed out that the balance-sheet was wholly satisfactory, the general fund showing the handsome total of £17,228 16s. 11d., as against £16,364 1s. 10d. for the previous year, an increase of £864 15s. 1d. Their legal expenses had increased by £200 to £300, and had that not been the case there would have been an increase of considerably over £1,000 in the general fund. The Federation was doing great propaganda work, which, of course, cost money; and he could not rest content until every man who worked on the vaudeville stage would carry the card of the V.A.F. (Applause.) He did not think there was any cause for complaint.

Mr. O'Gorman's Protest.

Mr. O'Gorman, however, adhered to his original contention, and made a protest against "rushing matters through" at the meeting. He did not question the raising of salaries of those of their employees who were not sufficiently paid, but he would like to know whether the Federation's securities were based on the present market value or their purchase value. He did not want the members to be "led into a fools' paradise." He went on severely to criticise the Executive Committee for increasing the staff without first of all getting permission from the members themselves.

A Wordy Duel.

And then a heated, wordy duel took place between Mr. O'Gorman and Mr. Fred Russell with regard to the appointment of Mr. Bayly, who, Mr. O'Gorman alleged, was originally brought into the Federation purposely to work up the Parliamentary candidature of Mr. Russell. To this Mr. Russell took exception, and said that Mr. Bayly was appointed for the purpose of working up the membership of the Federation. The wisdom of the appointment was illustrated by the increased membership of the Federation.

Mr. O'Gorman insisted that his version was correct, and said the membership did not want working up. (Cries of "Oh!")

The chairman rose on a point of order and pointed out that Mr. Bayly had been of infinite value to himself and his predecessors during the arbitration proceedings. (Applause.)

Mr. O'Gorman accused the chairman of sidestepping the issue. He was not questioning the ability of Mr. Bayly or his usefulness, but, he said, Mr. Bayly was brought into the Federation for a specific purpose, and the general body of the members ought to have been consulted before he was given his later appointment.

The chairman pointed out that last year there was a resolution on the minutes suggesting the appointment of an organiser, and Mr. Bayly was given the job.

There was another breeze at this point, Mr. Russell expressing wonderment why Mr. O'Gorman had made the personal attack upon him. In the course of the heated argument Mr. O'Gorman said he refused to be "talked down." The chairman appealed for order, and deplored the introduction of personalities into the discussion. Why, he asked, did Mr. O'Gorman raise a matter which became effective before he (the chairman) came into office, and for which he was not responsible? (Hear, hear.)

Mr. O'Gorman: Simply because without the consent of the members it has been perpetuated, and a position that did not exist before has been created. He went on to say he was not questioning the amount of good work done both by Mr. Bayly and the chairman. Mr. Voyce had undoubtedly worked very hard. The point he wished to emphasise was—were not the expenses abnormal? He did not wish to cast any aspersions upon the management. Unless the expenditure was curbed the Federation would go to rack and ruin. With regard to his remarks about Mr. Russell he only stated a fact that Mr. Bayly was brought in for a specific purpose, and when that purpose had concluded Mr. Bayly was kept in office without the members generally being consulted. That meant an increase in expenditure. Where and when was the increase to end? True, the Federation was flourishing so far as membership was concerned, but they might not always flourish. It was not true that he (Mr. O'Gorman) had come to that meeting to accuse the chairman of want of loyalty. He only wanted to ask a question on the report, a right to which he was entitled.

An Excellent Organiser.

Mr. Russell again explained the necessity for the appointment of Mr. Bayly, and pointed out that the work of the Federation had increased, and it was obvious that they could not double the work and have the same staff. Mr. Bayly had worked hard to increase the membership. He was an excellent organiser.

The chairman, referring to the securities, said it was not thought advisable to have them written down.

Mr. O'Gorman contended that, that being so, the Federation were not working on sound business lines. The value of securities had decreased.

The chairman pointed out that the Federation had no liabilities, and that the committee accepted the advice of their accountant on the matter.

Mr. Harry Mason rose to ask a question—When were the committee going to look after the wages of the lower-paid artists?—and the chairman explained that the matter did not arise at that point. Mr. Mason did not agree with this decision, but supported Mr. O'Gorman in his protest.

The chairman eventually stated that they "had had quite enough of the discussion." The report was then put to the meeting and adopted.

Balance-Sheet Adopted.

The acceptance of the balance-sheet was moved by Mr. Schwiller, seconded by Miss Lannon. In the discussion it was explained that the legal expenses had increased. It was contended that it would not be policy to withdraw the selling of Federation stamps by Messrs. Boots simply because commission was given to that firm. The chairman pointed out that the Federation's account with Messrs. Boots amounted yearly to about £1,200, and stated that ladies generally preferred to go to Boots' for their stamps rather than go to the other agencies—usually public-houses—for them.

The balance-sheet was adopted.

A Report From Glasgow.

Mr. George Westland, the Federation's Glasgow representative, gave a resumé of the work done in that city and in Scotland generally. They had not quite won the fight in Glasgow and in Scotland, he said, but they had them on the run. They were hot on the heels of the bogus managers. Something had had to be done. They were not going to create a rebellion, as they would like to have, perhaps, in London; they wanted simply to be Black and Tans, an auxiliary force ready to help those in London at the right moment. He was pleased to say that their efforts in Glasgow had been successful to a great extent. He was determined that his branch would not be satisfied until every man and woman engaged in the entertainment business in Scotland possessed a Federation card. (Applause.) Their greatest difficulty lay in the fact that many of their artists in Scotland were "double jobbers." They worked at their trades during the day and on the vaudeville stage at night. The branch was out to remedy this state of things.

In reply to Mr. Harry Mason the chairman said the question of "double jobbers" was being considered by the A.M.U. and the N.A.T.E., who were going to place it before the Parliamentary Committee of the Trades Union Congress. It was a complex question, and that was not the time for it to be discussed.

Mr. Charles Austin moved that the balance-sheet be accepted. Mr. Seth Egbert seconded, and the motion was agreed to.

Mr. Le President.

Considerable discussion took place on a motion by Mr. Schwiller, seconded by Mr. H. Ward, that the title of the chief official of the Federation be changed from chairman to president.

It was pointed out that the Actors' Association had a president, and that on the Continent the chiefs of trade unions were called president; in France, M. le President; while, on the other hand, the hope was expressed that the motion would not be accepted, as "chairman" was good enough for the Federation, as it meant more than president, which, generally speaking, indicated an ornament only. The chairman expressed his disinterestedness in the proposal, which on being put to the meeting was lost by a large majority. Only 21 votes were recorded in its favour.

Bank Deposit.

The next proposal was: "That the funds on deposit at the bank shall not exceed £500. Whenever this amount is reached £500 shall be securely invested in a practical and safe manner, according to the directions of the Executive Committee, in the names of the trustees of the Federation as such."

It was explained that the matter had been brought forward at the suggestion of Mr. McCarthy, the Federation's accountant, and the motion was agreed to on the proposition of Mr. Witney, seconded by Mr. Adkins.

A Touring Sub-Committee.

Mr. Ono moved, and Mr. D. Scott seconded, the following extract from the Ways and Means report: "That during the period in which any vital measure is to be considered by the members, two representatives of the Federation, each representing opposite views of the measure in question, shall tour the big provincial centres, if necessary, in order to explain to the members the question at issue."

A long and, at times, acrimonious discussion occurred. Mr. Ono, who expressed himself as having no sympathy with the extreme section of the labour movement, said there were many big issues on which the whole of the members of the Federation should be consulted. He put forward the motion so as to combat the evil above at the time the Ways and Means Sub-Committee's report for the amelioration of the conditions of small artists was being discussed, while still sub-judice, at a meeting at Manchester. The report, he said, ought never to have been submitted to the meeting, who received it "with laughter." If one of the members of the sub-committee had been at the meeting it was conceivable that the Manchester Committee would not have laughed at it. Therefore, it was necessary when something big was happening, for the provincial members to be enlightened as to the pros and cons of the crucial points by members of the committee. The meeting should take place in big provincial centres simultaneously with the London meetings. A vote should be taken at each place, and the aggregate vote lumped will be that of the London general meeting. This would meet the wishes of many of the artists in the country, who complained that they were out of touch with the Federation's work. It would also prevent the possibility of district meetings having wrong impressions.

Mr. D. Scott agreed with these remarks, and pleaded that the artists who never got nearer London than Tooting Bec—(laughter)—should have a voice in the management of the Federation.

Weekly Meetings Suggested.

Mr. Harry Mason said he would like to see the so-called general meeting abolished, and in its place substituted a system of weekly meetings, so that all vital measures could be considered by all the members. He wanted to see the Federation democratised. His system would work much better in the interests of the Federation. In other trade unions there was a similar system in vogue. It was futile to think that a few members in London could represent the members in the country. (Cries of "Nonsense.")

Mr. Monte Bayly then rose and spoke hard words. He wanted to set right out into the open, he said, against the resolution. To begin with, the proposal was not new, for they had absolutely all they wanted in Clause 12 of Rule 21. The Ways and Means Sub-Committee report was, in his opinion, the most disruptive thing ever brought about by the Federation. It was the most dangerous thing to put into the hands of people who were the apostles of those who believed in class war, and who were working for class war. (Hear, hear.) If they were going to give the power of disrupting the organisation to a few disgruntled members, they would soon find out their mistake. They would never know where they were, and there would be no stability in the movement. The proposal was most dangerous. Weekly meetings would be of no use. They had the remedy already in the book of rules. (Applause.)

Mr. Russell thought the proposal was an addendum to the rules. He contended that the members in the country should be informed of what was happening in the Federation.

Mr. O'Gorman asked Mr. Ono when he would make a "stop" in the scheme.

Mr. Ono thought the issue had become obscured by previous speakers. He was not advocating weekly meetings; in fact, he deprecated them. He would only put the motion into effect when some "mighty big issue happened." That might only occur once a year, or once in two years. Mr. Bayly had played into his hands when he spoke about the evils of the sub-committee.

The discussion lasted a considerable time, and more personal attacks were indulged in when the question of the abolition of tipping was introduced into the debate.

The chairman condemned the motion. It would put greater responsibility upon his shoulders. It would mean, for instance, that if Mr. Mason went to a meeting, and there was only a small attendance of the committee, he might be able to carry a resolution that the V.A.F. should invest so much money in the "Daily Herald." Then two members of the committee would get up and down the country advocating the investing of the money against the true wishes of the majority of the members. It would be wrong to use the funds of the Federation for such a purpose. Mr. Mason might also bring forward a resolution abolishing the general meeting, and it might be carried. He did not think the resolution ought to be adopted, as it would probably mean the placing of the executive into the hands of a small but disgruntled minority. Discontent would be created.

Mr. O'Gorman considered the amendment as positively superfluous.

At length Mr. Russell moved the insertion of words that made the first portion of the motion read: "That during the period in which any vital measure is to be considered by the members, which involves the calling of a special meeting, two representatives of the Federation, &c." This was seconded, and Mr. Ono intimated his willingness to withdraw his motion and to agree to that of Mr. Russell. In the end the motion was defeated, only 15 voting in its favour.

Another Motion Lost.

Another motion was that "Clause 8 of Rule 5, which reads as follows: 'Persons joining the Federation who, at the time of joining, have attained their 50th birthday, shall not be eligible for the death levy, and shall not be required to make the death levy payments,' be amended. After the words 'death levy' in line 2 insert 'Until they have been members two years from the date of their first payment, and it shall be retrospective with respect to those members who have joined since the above rule has been in force. And all subsequent words in Clause 8 of Rule 5 be deleted."

After discussion the motion was defeated, and it was decided, on the proposition of Mr. Welch, seconded by Mr. Austin, that the matter be deferred for further consideration.

It was now 10 o'clock, and the meeting agreed to defer discussion on a motion dealing with the political funds.

THE LONDON MUSIC HALLS.

THE COLISEUM.

Mr. Albert Chevalier has had many cordial receptions in his time, but possibly not one more cordial than that on Monday afternoon, when, at the Coliseum, he made his return to vaudeville, following his long and successful season on the "legitimate" stage.

The great artist was in his very best form. And it was a happier circumstance still, therefore, that he chose to give us of his "old 'uns"—those songs, that is, that are so essentially and intimately associated with his name. "They Can't Take a Rise Out o' Oi," for instance, was one, others being "Elizabeth Ann," "My Old Dutch," and (after six curtains) "Knocked 'Em In ——"—well, every schoolboy knows *where* he knocked 'em!

Of the other fine "turns" this week Stan Kavanagh appears first. He is no ordinary juggler, for his technical finesse is perfect, and no ordinary comedian, for, aided by a clever company, he insists on including comedy that is solely the comedy of—Stan Kavanagh.

Talbot O'Farrell was unable to appear at the first performance, and his place was taken by Mitchell and Sister—a lady violinist of rare personal charm, and her talented accompanist. That rare personal charm helped as rare a knowledge of the violin thoroughly to merit, and win, many recalls at the finish.

Then came Miguel Fontecha, a fine Spanish tenor, who sang in his native tongue; then Fortunella and Cirillino, those two quaintest of hand-balancers. Cirillino's entrance in a valise was as happy a surprise as ever, and as laugh-inducing as ever, too, was the weird make-up of both of them.

Muriel George and Ernest Butcher, than whom no singers can more sweetly and "atmospherically" sing a real, good old folk-song, are very welcome back again; whilst a programme that is quite among the best of the Coliseum's history, ends with great *éclat*, and the amazing "Temple of Mystery" act, that gives, if nothing else, a place to The Great Rameses in the highest seats of the magical mighty.

From last week there remains Harry Green and Co. in the telling "Cherry Tree" sketch, and the "divertissement" of Mme. Tamara Karsavina, M. Laurent Novikoff, and their octette of exquisite "Mayfair" girls.

THE PALLADIUM.

Winston's Water Lions and Diving Nymphs, described as the aquatic marvels of the twentieth century, opened at the Palladium on Monday. This wonderful show has been recently noticed in our columns, and we need only record that it met with the heartiest of receptions. The act of Merle's Cockatoos is also a revelation of clever training, the final "fire brigade rescue," and, in fact, all their tricks being keenly enjoyed.

Hetty King, the popular male impersonator is very successful with "The Birdcage Walk" (one of the best numbers she has ever had), "Why Not Love Me," and her "Birthday" number. Miss Hilda Glyder had to sing four numbers before the audience would let her go. These were "Tra-la-la," "Oh! How I Laugh," "If You Get a Good Man," and, finally, the favourite, "Oh! Johnnie."

Those clever Australian entertainers, Lorna and Toots Pounds, excel in their mimicry. As Oscar Asche and Lily Brayton in "Chu Chin Chow," José Collins in "A Southern Maid," and Mrs. Patrick Campbell in "Bella Donna," they are wonderfully good, and their remaining numbers, including "Kentucky" and their own "jazz" duet from "Pretty Peggy," gain them the heartiest of applause. Tom Edwards, the huntsman ventriloquist, is a master of technique, and his humorous remarks are greatly enjoyed, the final impression of Albert Chevalier in "A Fallen Star," by the doll, being very cleverly done. Tom has the assistance of Mr. Jack Edwards in his act. Penrose and Whitlock, "two old sports," have a very popular and attractive act; and Bransby Williams' clever Dickensian impersonations, and George Mozart's new types of everyday life complete.

GRAND, CLAPHAM.

Occupying a prominent position on the bill at Clapham Junction this week is Mr. Ernie Mayne, and the popular comedian's two numbers came in for the heartiest of applause. In his second song, "Eggs and Bacon for My Breakfast," Mr. Mayne has literally only to wag his forefinger, and the audience takes up the chorus with great gusto. Mies Daisy James, looking very piquant in a Quaker costume, has an attractive little ditty, "If I Can't Be Good, I'm Very Careful," and also gives two other well-written numbers.

One of the most successful items on the programme is the singing of Miss Jane Crôft. This popular soprano is giving the latest Lawrence Wright song, "The Memory of a Song," a mellifluous number which will be very popular. Miss Erica Pierpoint, A.R.C.M., accompanies. Those merry back-chatters, the O'Gorman Brothers, come in for a hearty reception. Their nonchalant cross-talk, bright duets, and clever simultaneous dancing form one of the jolliest twenty minutes imaginable. Miss Rosie Lloyd makes a very welcome appearance, and her two numbers, "Blackpool is Still in Lancashire" and "Many Happy Returns of the Day," are greatly enjoyed. Included on the bill are two clever speciality turns, to wit, the Dé Breans, illusionists, and the Four Richards in some fine posing and feats of strength. The programme is completed by Mr. Ernie Lotinga's new sketch, "Kings and Queens," which is noticed elsewhere.

SHEPHERD'S BUSH EMPIRE.

The wonderfully expert foolery of Noni, the singing and dancing of his partner, Horace, and the brilliant musical ability of both, are received with as great applause as ever at the Shepherd's Bush Empire this week. The beautifully-staged act of Barclay and Glover is full of witty chaffing and delightful songs. Some of the more notable numbers are the two duets, "If I Had the Pick of a Million Girls (Boys), I Would Still Choose You" and "A Little Word for Two," Miss Barclay's "We're All Very Simple Down Devonshire Way," and Mr. Glover's "Johnny Ludlow." The Wonderful Jovers provide a splendid act, a medley of music and acrobatic comedy. Three of the members of the company occupy front-cloth space at first—two in very eccentric attire, one in evening dress—and give a performance in which singing dancing, tumbling and music all play a part. Later, the trio, having become a quartette, they occupy the whole stage, and give a whirlwind performance on horizontal bars, which fairly brings down the house.

Marie Lawton, a young soprano with a brilliant and powerful voice, and a fine player, both of the piano and the harp, is another most popular turn. Her items include "Go to Sleep, My Baby" (to her own accompaniment on the piano), the playing on the harp of some of the music from "Faust," and that beautiful song, "If I Might Only Come to You" (to a harp accompaniment). Harry Marlow has much success with his long string of most amusing gags, and his well-written topical song, "I'm Tired, Fed Up!" whilst the "ragtime rag picking rag painter," Val Vett, finds the audience very loth indeed to have the curtain fall on his most entertaining act. Les Tumilets, a couple of French gentlemen, appear in a comic and sensational roller-skating act, which winds up with a performance called "The Human Top," in which one of the pair skates at a terrific pace on a small circular revolving platform! Dudley Dale, "in comedy stunts," is noticed elsewhere.

PINSBURY PARK EMPIRE.

Among the many first-class turns here this week, Malcolm Neil, a basso who possesses a voice of excellent quality and power, which was heard to advantage in "Shipmate o' Mine" and "Down Exeter Way." Recalled, he sang "The Bachelor's Lament," and his rendering of all three songs was to the obvious delight of the audience. He was ably assisted at the piano by Miss Hazel D'Oyle. Another turn giving much pleasure was the three-episode sketch, entitled "Misery and Co.," in which Bruce Drysdale, as 'Orace Pendeason, and J. W. Cuningham, as Private Cottam (Misery), prove very funny. The three episodes depict faithfully life at a war camp in Boulogne, and the actors succeeded in hitting the general taste remarkably well.

Jack Buchanan and Ivy Tresmand, and George Morton (as the "Black Dot"), all scored popular hits, while Paul Witt and May Stevens proved the "elite entertainers" they were billed to be. Jack and Tommie, as Service vocalists, earned a goodly measure of applause. Harry Ford, the popular logical comedian, was acclaimed with the usual heartiness, and Les Pissuittis, "the world's greatest gladiator act on horseback," gave a much appreciated turn.

SHOREDITCH OLYMPIA.

There is the usual capital programme here this week. Gilbert and French are comedians with two voices that blend as one, and four feet that step as one. Their unified step-dancing is clever, original and dexterous. A novelty in the shape of stick dancing is also introduced, and is very adroit and well carried out. The Real Mackays come in for their usual hearty greeting, and are in great form with song and dance, Sandy MacIntosh and Jeannie MacIntyre keeping the ball of fun rolling right merrily with their sprightly wit and nimbleness of toe. Sandy seems to get more agile every time we see him, and Jeannie's vivacity increases in like degree. Gus Harris, the Hebrew comedian, is a great favourite, and his resonant voice rings out in "Do I, Yes, I Do." He still further enhances his popularity in a capital character sketch of a fallen star of opera, "Till I Sang Tra La La, and Got Stuck in a Bar." Harry Tate in his irresistibly comical sketch, "Selling a Car," provokes constant laughter. Several new wheezes have lately been introduced. Charming, captivating, Effie Manp the musical star, gives selections from her repertoire in fine voice, the items chosen being "Little Corner of Your Heart," "April Daffodils," and "Live, Laugh and Love." George Gilbey gives a bit of Lancashire, his best song being "The Phrenologist and Palmist," which is embellished with some droll patter. The Sisters Elsie and Louise De Winne contribute a clever acrobatic speciality turn. Aimee Roberts' rendering of "My Home in Lancashire" is much enjoyed, and in "My Old Man's on Strike," she hits off a topical trouble with much humour. Alec Kendal has a quaint style of talking to the audience, and possesses a fund of humour, which is greatly appreciated by the audience; and Garadini, the actor-musician, gives his fine burlesque impressions of l'Abbe Liszt, Paganini, and others.

NEW CROSS EMPIRE.

Topping the bill at the New Cross Empire this week is Fred Duprez, "Mr. Manhattan." Opening his "turn" with his song, "A Thoroughly Nice Fellow to Speak To," he proceeded to keep the house greatly amused, and hardly had one shout of laughter subsided than another was on the way. His advice to the boys and girls, with marriage as the basis of his lecture, was received with much merriment. For the encore, which was loudly demanded, he gave a musical monologue entitled "What's the Use?" in his own inimitable manner. Roy Rice and Mary Werner gave a side-splitting presentation called "On the Scaffold," by Blanche Merrill. These two kept the house in one roar from the commencement of their "show" to the end. Their business in the builder's cradle, swinging in front of a house, sent the audience into convulsions. Nina Leon's Imperial Trio, who opened the proceedings, were in excellent voice, and the gentleman of the trio gave two excellent songs, with violin obligato by one of the two lady members.

Jack Boot opened with a darkened stage, and caused a buzz of amusement when the lights went up. He sang "The Sailor's Farewell to His Horse," and his other numbers were "If That Were the Fashion To-day" and a good comic-policeman song.

David Ellis is always good to listen to, and gave us from his repertoire "Rose Petals" and "Love Makes the Sun Shine," and for an encore "I Wait for Thee." A very pretty show on posées plastique lines followed, presented by Mr. W. Utteridge. It was called "The Story of the Hunt." In twelve tableaux is presented a really wonderful exhibition of animal training. The Beswick Twins, whom the introducer, Mr. Mount, informed us were "discovered" in Manchester, gave in capital style "All the World Will Be Jealous of Me," and on being recalled, "That Wonderful Mother of Mine." A boxing skit on Wilde and Herman followed, and was highly enjoyed. Yamamoto and Koyoshi, the Japanese equilibrists, were the last item in an excellent evening's entertainment, and well earned the applause the parasol spinning of the one, and the acrobatics and ladder climbing of the other, called forth.

EMPRESS, BRIXTON.

The programme at the Empress, Brixton, this week is of the usual excellence. Following a spirited overture, "Dandy Coons," Mr. Albert Broughton, a capital comedian, opens the programme, and is followed by Carvet and Verena, who make a speciality of dancing, and whose exposition of the art is a decidedly clever one. Their performance elicits hearty plaudits. Besides some excellent stories, Mr. Harry Stiles has a monologue composed by himself, "The Gambler," which has an unexpected climax. The tricks he exhibits as a card manipulator prove conclusively that he would be an undesirable opponent in a game of "nap."

Yost and Clady have a clay-modelling act, the gentleman being wondrously clever with this plastic substance, and the subjects essayed very true to life. During their act the couple keep up an enlivening dialogue. Dan Bros. and Sherry were unable to appear, but worthy deputies were the Megan Bros., who are an entertaining pair of pierrots. Mr. Jack Williams has a strong card in "A Sister to Assist 'Er," and with the assistance of Miss Gracie Vicat as the landlady keeps the house literally rocking with laughter during the whole time the sketch is being played. Miss Dolly Elsworthy has a very effective song in "Old Bill Comes Home," the patter of which is as good as it is well rendered. The programme closes with the illusionist, Ching Wu, whose performance is in every way astounding. He is accorded an enthusiastic ovation at the close. It is difficult to single out any particular illusion for special mention where all are so good.

SOUTH LONDON PALACE.

A great favourite with "South" audiences is Tom Costello, who, by special request, gave as his second number that popular song, "Comrades," which came in for the heartiest of receptions. Miss Dorothy Vanton is a lively young comedienne, provoking plenty of laughter with her songs, patter, and witticisms. A very clever couple are the Megan Brothers. Aptly described as the "Wise Fools," they were deservedly applauded for their smart singing and dancing. That fine baritone vocalist, Wilfred Essex, delighted the audience with his singing of "The Trumpeter," "Jogging Along the High Road," and "In an Old-Fashioned Town." As a magical humorist, Mr. Dave Godfrey, who was assisted by Dora, gained warm appreciation. A very smart turn.

That funny sketch, "The Bridal Suite," occupies a prominent place in the programme, and Mr. Vincent Lawson and Miss Grace Russell as the newly-married couple, created much merriment. They received excellent support from Miss D. Hacquoil and Mr. F. Fenton, as the Maid and the Valet respectively. Cecil and Ian Low were very popular with their Whirlwind of Music.

A novel and amusing turn is that presented by Madam Jenne, the Electrical Venus, entitled "The Current of Fun."

The circus season at Hengler's, Glasgow, continues to attract crowded houses. "Mexico" as a spectacle proves an excellent draw. Lots of fun is provided by Doodles and Partner in the ring, and the turns of Victor Niblo and his Cockatoos, The Brazilian Trio, The Wezzan Arabs, Cole de Losse on the wire, Jumbo, and Dimaio and Clark's trained monkeys and dogs are all first-rate in their respective lines.

ELSIE CARLISLE
WITH A DIFFERENT STYLE.

NEXT WEEK'S CALLS.

MONDAY, JANUARY 31, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEBRUARY 21 NOW DUE.

ALBANY WARD THEATRES.

CHEPSTOW PALACE.—Baladmongers.
FROME PALACE.—Carlton Fredricks' company in "Babes in the Wood," Jan. 31, Feb. 1 and 2.
DORCHESTER PALACE.—Carlton Fredrick's company in "Jack and the Beanstalk," Feb. 3, 4, and 5.
PORTLAND PALACE.—Carlton Fredricks' company in "Babes in the Wood," Feb. 3, 4, and 5.
SALISBURY PALACE.—Great Nesbitt, Daisy Griff, Frank and Rose O'Neill, Graham and Edith, Ringle Brothers.
WEYMOUTH JUBILEE HALL.—Deguchi Troupe, Quilbecq, Norman Carroll, Sisters Hunter, Harry Knox.
YEOVIL PALACE. — The Heywoods, Yeovil Operatic Society, Feb. 3, 4, and 5.

HARRY BAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Will H. Fox, Rosie Gaston, Datas, Jack Williams and company in "A Sister to Assist 'Er," Dan Harlow, McGill and Clifford, Geo. Pickett and company in "The Early Bird."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Tom Cable.
HAMILTON HIPPODROME (rehearsal, 1).—Fred Collins presents "Mother Goose."
IPSWICH HIPPODROME (rehearsal, 2).—Messrs. Cummings and McKelvie present "See You Later."
IPSWICH LYCEUM THEATRE.—Maria Marten.
NORWICH HIPPODROME (rehearsal, 2).—Jack Cromo presents "Humpty Dumpty."
NORWICH THEATRE ROYAL.—"Daddy Long-Legs."
PAISLEY RINK PALACE (rehearsal, 12).—Charsley Royal Quintette, Kitty Stoll, Gallacher and Shaw.
PAISLEY THEATRE (rehearsal, 12).—Henry Lees presents "Little Miss Muffet."

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12.30).—Fred Clements' panto, "Cinderella."
WEST BROMWICH EMPIRE.—Donald Caire's panto, "Sinbad the Sailor."
WEST BROMWICH THEATRE ROYAL.—The Lodge-Percy Rep. Co.
WEST BROMWICH OLYMPIA.—Pantomime, "Robinson Crusoe."

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—Bert Gilbert and Ivy Ray, The Anserqals, Carton, Andrews and Wray, Megan Bros., La Petite Ziska, Bioscope, &c.
CHELSEA PALACE (rehearsal, 12).—T. E. Dunville, Frank Elliston and Co. in "Dear Old Bean," Dolly Elsworthy, Wilfred Burnand, Wilfred Essex, Ko Ten Ichi Troupe, Dan Bros. and Sherry, Frank and Elsie, The Piccadillians, Bioscope.
EAST HAM (rehearsal, 12).—Pierce and Roslyn, The Three Vincents, Olga Mor-

RAYMOND world Wandering With Witty Wizardisms.

sella, Billie Val and Partner, Tom Costello, Yost and Glady, Bioscope, &c.
EUSTON (rehearsal, 12).—Farr and Farland, Carlotta Mossetti and Co., Fusco, Hugh Ogilvie, G. Perry, Herbert Winter and Bunny, Derry and Sloan, Bioscope.
LONDON PAVILION.—C. B. Cochran's production, "London, Paris, and New York."
METROPOLITAN (rehearsal, 12.15).—Stanley May and Marshall Walls present revue, "Nothing Doing," The Candy Girls, Bioscope.
OXFORD (rehearsal, 12).—C. B. Cochran's production, "League of Notions."
SOUTH LONDON (rehearsal, 12).—Bob Knapp and Chris Cornalla, Ross and Alban, Jewell Mersson, Violet Levy, Billy Housini and Co., Audrey, Merrill and Lady, Collins and Morain, Bioscope.
TOTTENHAM (rehearsal, 12).—Okito, The Three Jees, Zona and Billy Milroy, Rich and Galvin, Jack Stocks, Rose Beryl, The Four Black Diamonds, Cecil and Ian Law, Bioscope.
WALTHAMSTOW (rehearsal, 1).—W. S. Lyon presents "Non-Stop," The Five Bombays, The Jackolews, Arthur Lewis, The Mountfords, Fenner and Roberts, Bioscope.
WATFORD (rehearsal, 1).—Samuel James and James Stillwell present "The Great Barrier."

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Geo. Mozart, Karno's "Mumming Birds," Daimler and Eadie, Fred Curran, Thora Yamagata Troupe, Cornelia and Eddie.
COLLINS'S MUSIC HALL (rehearsal, 12).—Eric Randolph; Four Ascots, Effie Mann, Daisy James, Syd May, Marvin and Ryde.
CROYDON EMPIRE (rehearsal, 12).—Gertie Gitana, Percy Honri, Harry Champion, Ruth Astor, Jack Lane, Maggie Carr.
GRAND CLAPHAM (rehearsal, 12).—Albert Whelan, Whit Cunliffe, Nixon Grey, Mayne and Sheridan, Jose De Moraes, Rosie Reyes, E. D. Nicholls and Co., Three Walkers.
HAMMERSMITH PALACE (rehearsal, 12).—Whit Cunliffe, Joe Elvin and Co., Nixon Gray, Harry Hemsley, Benson Gray, Laurie Devine, Delson Trio, Sutcliffe Family.
HOLBORN EMPIRE (rehearsal, 12).—Little Tich, Vivian Peake Ens., Morny Cash, Sammy Shields, Warzan and His Apes, Will Collinson and Co., Betancourt.
ILFORD HIPPODROME (rehearsal, 12).—Lew Lake presents Dorothy Mullord in "Love's Sacrifice."
ISLINGTON EMPIRE (rehearsal, 12).—May M. Duprez, Terry Twins, Johnson Clark, Fred Keeton, The Nelsons, Thomas Rhyde.
KILBURN EMPIRE (rehearsal, 12).—Harry Day presents revue, "Jingles."
LEWISHAM HIPPODROME (rehearsal, 12).—Ernie Lotinga and Co., Hilda Glyder, The Poluskis, Aimee Roberts, Jack Lane, George Gilbey, Gus Harris, Paul Stevens.
PALLADIUM (rehearsal, 11).—Harry Tate and Co. "Selling a Car," Bransby Williams, Winston's Sea Lions, Tom Edwards, Merle's Cockatoos, Gramblers, La Veen and Cross, Sam Barton, Frank La Dent, Russell and Durbin.
POPLAR HIPPODROME (rehearsal, 12).—Arthur Brough, Sam Mayo, Ernest Hastings, Geo. Gilbey, The Motramos, The Westbrooks, Evelyn May and Sister, De Breans, O'Gorman Brothers.
PUTNEY HIPPODROME (rehearsal, 12). — Harry Day presents revue, "Patches."
SHOREDITCH OLYMPIA (rehearsal, 12).—Kate Carney, Geo. Mozart, Ernest Hastings, Bert Lee, Micheloff Trio, Larry Lewis, The Eldons, Haidee Marionettes.
WILLESDEN HIPPODROME (rehearsal, 12).—Joe Hayman presents "Jack in the Box."
WOOLWICH HIPPODROME (rehearsal, 12).—Ernie Lotinga and Co., Hilda Glyder, O'Gorman Brothers, Gilbert and French, Elsie Gregory, Pan and Girls.

MACNAGHTEN TOUR.

BLACKBURN.—Sylvester and company, Tom Rees, Bros. Leo, Wright and Hartley, Robb Wilton, Martyn and Florence, Those Four.
BRADFORD.—De Vola and Rex, Black and Brown, Erne and Chester, W. G.

RAYMOND Present Prestidigitateur

Watts, Margaret Norton, "Heart of a Jew."
BURNLEY.—Messrs. Bransgrove and Littler present "Cinderella."
CARLISLE.—Hanlon Bros., Rebe Kesslova, Haywood and Hay, Edna Maude, Elliott Savonas, Betty and Billie Burne, "Oh, Mother."
HALIFAX.—Arthur Rigby's "Babes in the Wood."
HUDDERSFIELD.—Malcolm Neil, Australian Entertainers.
LEICESTER.—Company as booked. (Rehearsal at all Halls at 12.)
SOUTHAMPTON.—"Mr. Tower of London."
WARRINGTON.—Texas Duo, Long and Ward, Jessica Way, Charles Norton, George Latour, Six Oiracs, R. W. Willey.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—May Henderson, Eddie Gray, Walker's Juveniles, Four Mackwells, Talbot O'Farrell, Josh Clifton presents "No Man's Land," P. T. Selbit presents "Sawing Through a Woman."
BIRMINGHAM GRAND (rehearsal, 1).—Joseph Cheetham, Andrea and Theo, The Bounders, Horace Barnes, Kirkby and Hudson, Jack Buchanan and Ivy Tresmand, Bert Elliott and Doris Brunton.
BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Pelr and Barr, Harrow Brothers, Billy Rosaire.
BRADFORD ALHAMBRA (rehearsal, 12.15).—The Real McKays, Gene Gerrard, David Poole, Lake and Barraford, Marion Vallance, Ten Loonies, The Gladiators.
EDINBURGH EMPIRE (rehearsal, 1).—Miss Florrie Forde's pantomime, "Rob-

RAYMOND Some Sorcerer.

inson Crusoe," with Florrie Forde and Reg Boston.
CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Spangles."
CARDIFF OLYMPIA (rehearsal, 11).—Phil Kaufmann, Lily May.
Will artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no variety agent has the sole bookings of the former theatre.
FINSBURY PARK EMPIRE (rehearsal, 1).—Thorpe Bates, Du Callon, Mutt and Jeff, The Three Coenens, Beatie and Babs.
GATESHEAD EMPIRE (rehearsal, 1).—Brothers Hannaway in "Oh! I."
GLASGOW COLISEUM (rehearsal, 11).—Moss' Empires present "Babes in the Wood."
GLASGOW EMPIRE (rehearsal, 11).—Nolan and Holt, Donaldson, Weedon and Co., Wilkie Bard, Violet Gwynne, Suther, Lole and "Her," Les Brissons, The Three Nesloe.
HANLEY GRAND THEATRE (rehearsal, 12).—Ike and Will Scott's pantomime, "The Babes in the Wood."
HULL PALACE (rehearsal, 1).—Messrs. Wylie-Tate present "The Passing Show of 1920."
LEEDS EMPIRE (rehearsal, 1).—William Utteridge presents "The Act Beautiful," Royal Southern Singers, Margaret Moffat and Co. in "Getting Acquainted," Wilson Hallett, Apollo Trio, Eadie and Ramsden, Two Muirs.
LIVERPOOL EMPIRE (rehearsal, 1).—Lucille Benstead, Wyn and Ivy, Madam Dalmere's Table Circus, Fred Kitchen supported by Maisie Gay in "Our Home," The Lawrence Wright Ensemble, The Robertys, Dan Whitley, Bromley Carter.
LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate pantomime, "Dick Whittington."
LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production, "Aladdin."
NEWCASTLE EMPIRE (rehearsal, 1).—Moss' Empires present John Tiller's pantomime, "Jack and Jill."
NEW CROSS EMPIRE (rehearsal, 1).—Mimi, Lillian Barnes, Herbert Cave, Scott Gibson, Nat. D. Ayer.
NEWPORT EMPIRE (rehearsal, 1).—Thomas Tell, Magini, Daphne Pollard, Frank H. Fox, The Brake, Elsie Bower.
NOTTINGHAM EMPIRE (rehearsal, 1).—Louis Douglas and Sonny Jones, Arthur Pond, The Four Marylands, Nathan Trio, Billy Leonard, Maidie Scott, Florence Yaymen.
PRESTON EMPIRE (rehearsal, 11).—The Preston and District Amateur Operatic Society presents "Miss Hook of Holland."
SALFORD PALACE THEATRE (rehearsal, 11).—Harry Barclay, Maggie Benson, Marie Dainton, Arthur Albro, Jay Whidden, Harry Herbert, De Busse, Les Nosselas.
SHEFFIELD EMPIRE (rehearsal, 1).—The Wylie-Tate pantomime "Cinderella."
SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Mirthful Jovers, The Two Rascals, Mooney and Holbein, The Ketos, Frank and Vesta, Winifred Williamson, Tom Fagan, Four Swifts.
SOUTH SHIELDS EMPIRE (rehearsal, 1).—Whitman and Payne's "Dick Whittington."
(Note.—South Shields bars Tynemouth.)
STRATFORD EMPIRE (rehearsal, 1).—The Beswick Twins, Billy Sunday, Stagpoole and Spier, Alf. Thomas, Witt and

RAYMOND Pursuits Plentiful.

Stevens, The Versatile Three, The Monks of St. Bernard, Pimple.
SUNDERLAND EMPIRE (rehearsal, 1).—The Femina Quartette, The Lesters, Pasquali Brothers, Nelson and Nelson, Fyne and Hurley, Smith and Walker, Harold Walden, Beaucaire's Butlers.
(Artists are requested to bring band parts for full orchestra, including horns, bassoon, harp, and second piano parts.)
SWANSEA EMPIRE (rehearsal, 2).—Daly and Healy, Hicken and Rosen, Marie Lloyd, Nellie Maguire, Martini, Rolf Slater.
WEST HARTLEPOOL EMPIRE (rehearsal, 12).—T. Convery's "Cinderella."

STOLL TOUR.
(See page 23.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Chu Chin Chow."
BRIGHTON HIPPODROME (rehearsal, 12).—Geo. Carney, Arnaut Brothers, O'Neil and Thayer, The Pissuittis, Geo. Morton, Cornelius and Constance, Adams and Lee.
LEEDS HIPPODROME (rehearsal, 12).—G. T. Pattman, Gordon Finlay, Payne and Hilliard, Hall and Turn, Rebla, and company as booked.
LIVERPOOL HIPPODROME (rehearsal, 12).—Hetty King, Les Pemi, Olive Dene, Field, "Short and Sweet."
MANCHESTER PALACE.—"Jack and the Beanstalk."
NEWCASTLE HIPPODROME (rehearsal 12).—Frank and Somers, Imperial Trio, Frank Fay, Julian Rose, Hayden and Nevard, Gus MacNaughton.
PARIS ALHAMBRA (period commencing Jan. 28, 1921).—Mme. Sarah Bernhardt Clarke's Cyclists, La Bas Duo, Culpitt, Valesras Trio.
PORTSMOUTH HIPPODROME (rehearsal, 1).—"Pretty Peggy."
SOUTHEND HIPPODROME (rehearsal, 12.30).—Meredith and Adnil, Estelle Marks, Willie Rouce, Kajiyama, Noni and Partner, Harry Gunn, Oswald Bemand.
SHEFFIELD HIPPODROME (rehearsal, 12).—Arturo Bernardi, Jock McKay, Rinaldo, Clown Argo, Niblo and Doris, Dolly Victoria, Hanlon Charles Troupe.
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Moore and Roby, Wal Langley, Togan and Geneva, Lall and

RAYMOND Wonderful Wizard With Wit.

Rene, John Luxton, Fred Brezin, Graham and Cullen.
WOLVERHAMPTON EMPIRE.—Closed for alterations and decorations.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Flying Banvards, Cecil Lyle, Dorane and Wood, Billy Gordon, Jim Nolan, Clara Magda, Lynda Martell.
ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—The Albertian Repertory Company, Lenard and Rome, White and Jerome, Kendrick and Douglas, Pollard and King, Sisters Bridge, Claire Swallow, Ray Duval, Bert Nash, Babs Yates, Dulci Moore, Les Horley, Lillian Vesta Napper, Tom E. Squires, Edie Gray.
ASTON HIPPODROME (rehearsal, 12).—Jack Thomas, Rosie Lloyd, Jack Sutton, Corn and Niel, Mark Conev, Charlier Bros., Bracewell and Lady.
ATTERCLIFFE PALACE (rehearsal, 1).—Mart and Pep, Violet Nava and Co., J. P. Ling, Brown and Potter, Nona Dixie, Two Pyjama Girls.
AYR PAVILION THEATRE (rehearsal, 1).—Miss Florrie Forde's "Babes in the Wood" pantomime.
BATH PALACE.—"My Son Sammy" revue.
CHELTENHAM COLISEUM.—Chelsea Pensioners, Hinsle, George Rymer, Gladys and Alber, Laurie Carton, Dulcie Sisters.
COVENTRY HIPPODROME (rehearsal, 1).—Cohan and Dorothy, Tex McLeod, Nelson Jackson, Alice Gill, The Donatos.
DUNDEE KING'S THEATRE (rehearsal, 12).—Austin Rudd, Len Carrodus, Empire Operatic Quartette, Flora and Bijou, Rupert Ingalese, Shogun and Ryder.
LONDON MUSIC HALL (SHOREDITCH EMPIRE).—Mary Gautier's Pony Boy, Fred Morris, Miller and Phlora, Andie Burns, Buff and Franklin, Hobert and Hobbs, Jack and Dolly, Peter Bernard, Mason and Bart.
LONDON VICTORIA PALACE.—Arthur Prince, Gus Elen, Renee and Godfrey, Dorothy Varick, Iizuka and Partner.

RAYMOND Wittiest of Wizards.

George Bolton, H. D. Adams, Cycling Brunettes, Molly Drew.
MANSFIELD EMPIRE (rehearsal, 3).—The Carpentier Picture, "The Wonder Man," Storm and Rudd, Alfred Rose.
NORTHAMPTON.—Sie Tahar Troupe, Knight and Brady, Trevis and Trevis, Marcelle de Vere, Tom E. Hood, Daly and Marr, Mlle. Louise.
PENGE EMPIRE (rehearsal, 12).—Tucker, Violet Essex, Niobe, Jessie Preston, Fisher and Lea, Harry Bedford, Victoria and Ramoo, "Misery and Co."
PETERBOROUGH THEATRE ROYAL (rehearsal, 1). — Robert Courtneidge's "Paddy the Next Best Thing."
PONTYPRIDD TOWN HALL (rehearsal, 3.30).—May Sherrard, Anderson and Nash, Costa and Geo., Lawrence and Bowie, Mary Leighton, Geo. Calver, Cissie Lupino, Radford and Russell.
READING PALACE THEATRE.—Horatio Nicholls Quintette, Eddie Reed, Henry Bekker, The Saldos, Gilbert and Spiers, Norman Osborne, Bay Russell and Sophie Forrest.
RICHMOND HIPPODROME (rehearsal, 12).—"Sleeping Partners."
WALHAM GREEN GRANVILLE.—Syd Moorhouse, Julian Vedey, Maudie and Syd McLloyd, Oriental Trio, Penrose and Whitlock, Victor Courtney, Stella Magni and Partner, Billy Camp.

THE METROPOLITAN.

There is a very excellent programme here this week. Roman Jackolew, the famous Russian violinist, ably partnered by Miss Ellen, the possessor of a charming contralto voice, rendered grand opera and "Swanee" with equal ease and artistry. The ever-popular Billie Val and Partner earned an immense reception in their popular snatches of song and humorous titbits; an item that was particularly well received was Billie Val's rendering of that popular ballad, "Will You Love the Violets When You've Lost the Rose?"

Seldom has a neater or cleverer juggling turn been seen than that of James Edison, whose tricks, smartly delivered, well earned the reception awarded them. W. T. Ellwanger and Mary Livingstone contributed that excellent "surprise" sketch, "All Wrong," which was very well played throughout. Estelle Rose, in her clever Italian and Hebrew studies, showed a great sense of character, and her concluding item, "You'd be Surprised," rendered first as a French and then as an Italian girl, was a most effective piece of artistry.

Gee-Gee Chaplin, the only horse in the world that mimics Charlie Chaplin, amply earned his description by his clever tricks. Eileen and Marjorie, Australian juvenile entertainers, in acrobatic stunts, proved that children are as clever as their elders. The De Lilo Sisters, whirlwind dancers, and Ian McCarthy, character vocalist, completed the programme.

WILLESDEN HIPPODROME.

The bill at the Willesden Hippodrome this week is more than usually varied and attractive. Mayne and Sheridan, the clever comedy turn, make a great hit with their gags and jesting, and sing and dance well. Warzan and his Apes introduce a new note in the programme, and win unstinted appreciation for their clever tricks. Percy Honri is as popular as ever with his brilliant concertina turn, which brings down the house. Joe Elvin and his company in a comedy sketch make an irresistible appeal. Madam Duprez is smart. Meggie Carr is at the top of her form, and Athas and Collins are as clever as usual. Mervan and Ryde are another turn deserving of much praise.

"PAN AND PANDORA" AT CHISWICK.

It was a happy idea of Mr. Erne Warsaw to mate "Pan and Pandora." Here we have a dainty, delicate phantasy, with Arcadian loveliness, enhanced by the soft Lydian airs of old Milton. The dialogue is fresh, bright, and alliterative, and it sparkles with wit that is always refined. In the opening scene Pan—did not he owe his name to Bacchus?—is seen chortling in the sweet old way with Pandora (Diana appears to have been engaged elsewhere). A whirlwind drifts a Coliseum bill to Arcadia, and Pan and Pandora decide to visit the Earth by way of an experiment. Both find favour with the mortals. Pan himself pipes on a variety of instruments, and always cleverly, but the environment pleases neither of the classic representatives, and they finally decide to return to Arcadia or somewhere else in the realms of mythology.

As Pan, nothing could be better than Mr. Erne Warsaw; he is the life and soul of the show, and is an accomplished instrumentalist, who piped Wagner and other composers with marked skill. Delightful, too, is the Pandora of Miss Evelyn Brewster. She proved a most bewitching nymph, and her elocution is of a high order. We congratulate both artists on an unqualified success, all the more gratifying because they have achieved it by pure artistry. "Pan and Pandora" was put on at the Chiswick Empire as an extra turn in place of the Mountfords, who were unavoidably absent.

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VACANT:—
December 12th to precede London Coliseum.
Next week—EMPIRE, CHISWICK.

BEAUCAIRE'S BUTLERS.
This week—EMPIRE, GATESHEAD.
VACANT—March 14th, between Hull and Plymouth.
Coms. STAN KAVNAGH. This week—London Coliseum.

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Next Week, TOTTENHAM.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

PSYCHOLOGY ON THE SCREEN.

ESSENTIALS OF SUCCESS.

THERE has been some interesting discussion, of late, as to whether psychology can be registered on the screen. For ourselves, we are of opinion that psychology is essential to the success of any picture play which is above the knockabout type, for the reason that cinema audiences to-day are just as much interested in motive as in action. By this we mean that the average picture-goer wants to know not only what a character does, but also his reason for so doing. In the cheap and crude melodrama of the early screen plays—now rarely seen except in American serial films—the rustic beauty nearly always believes the promises of the wicked cigarette-smoking city "swell," although they were such that anyone above the age of ten would have seen through in real life. But the pudding-brained heroine of this type of film readily deserted her white-haired and picturesque father and her high-principled sweetheart, in order to fly to London or New York with the villain.

ABSURD STANDARDS OF MORALITY.

To make such behaviour possible and convincing to ordinarily normal and intelligent people we should have to show motive and reason. For instance, instead of making her father the "good old man" of the play, it would be more convincing to present him as an objectionable old person who wasted his weekly wages on Government ale, and pawned the family Bible for the same reason. This would show that the heroine's home life was not exactly a happy one. Similarly, it would also be reasonable to indicate that the heroine had some sort of antipathy against the hero, even if it was only because he would kiss her with a day's growth of beard on his face. By providing these personal drawbacks, we give a motive for the heroine's ready belief in the villain's absurd promises; but the result is to turn her into a jade, intelligent enough to realise the true character of the villain, but morally weak enough to prefer to compromise herself with him rather than suffer any more of her father and the hero. And, at once, down tumbles the story, and its absurd morality becomes apparent to even the simplest intelligence. It is lacking in psychology.

We feel convinced that as the drama of the screen improves, psychology will enter more and more into its composition, and that there will come a time when every play written for the screen which cannot satisfactorily undergo a searching analysis with regard to its motive and reason will stand very little chance of ever being registered in celluloid.

ROUND ABOUT FILMLAND.

"Carnival"—New Broadwest Star—Switzerland on the Screen.

"Carnival."

The Alliance Film Corporation's production of "Carnival," from the play of the same title that had such a successful run at the New Theatre, London, is to be trade shown at the Alhambra on Feb. 8, at 2.45 in the afternoon. Matheson Lang and Hilda Bayley will be seen in their original parts, Silvio Steno and Simonetta, and Ivor Novello, the popular author-composer and picture star, appears as Count Andrea Scipione. In one of the scenes Andrea has to sing a serenade to Simonetta, and Ivor Novello decided to compose a special melody for the occasion, a very melodious serenade being the result. Mr. Harley Knoles, the producer of "Carnival," is an Englishman of wide experience both here and in America, and has produced films with most of the foremost stars under his direction.

W. A. Fenning Joins Grangers.

Many have been the congratulations that have been received by W. A. Fenning on his appointment as sales manager and branch supervisor of Grangers Exclusives, Ltd. Mr. Fenning has had a long connection with the industry, and no man is more popular in all centres of the trade.

A New Star.

In the latest Broadwest production, which is now in the editing stage at Catford, Mr. Walter West introduces a new player to his public in the person of Miss Pauline Peters. Miss Peters has spent just on six years in the motion-picture business, during which time her work has been confined chiefly to small parts. Mr. West has watched her work on the screen for many months. He gave her a small part in "Trent's Last Case," followed by a part in "Her Penalty," but being satisfied that she possessed great dramatic ability, he entrusted her with the leading feminine rôle in "In Full Cry," opposite Stewart Rome.

"Helen of Four Gates."

On Feb. 28, Hepworths will release the Cecil M. Hepworth Production, "Helen of Four Gates," through the Imperial Film Company, Ltd., Wardour-street, W. This is an adaptation of the successful novel by Mrs. E. Holdsworth. In the rôle of Helen, the wild, untamed, but thoroughly lovable child of the Moors, Alma Taylor gives a remarkably strong and sympathetic rendering of a very difficult part. Other members of the Hepworth Company of players who appear in this picture are James Carew, George Dewhurst, John MacAndrews, Gwyne Herbert, and Gerald Ames.

More Burlingham "Granger Marvels."

Amongst the new "Granger Marvels of the Universe" are some excellent Burlingham studies of those subjects the intrepid traveller has made his own. Scenes among the mountains of Switzerland, showing views of their untrodden peaks, are subjects that possess unique interest. Other pictures show trips in and among the Swiss mountains. In these Burlingham pictures not only are the beauties of the country shown, but the spirit and history of the places visited are dealt with also in well-informed sub-title and picture.

"Love Maggie" Completed.

"Love Maggie," the sequel to "The Honeypot," the story of the London stage, from the novel by Countess Baroynska, is now completed. Peggy Hyland is once again the Maggie, who alternately charms all hearts and keeps one spellbound by the daring of her exploits. A Samuelson film, it was produced by Fred. L. Granville, whose handling of "The Honeypot," called for much well-deserved praise. Amongst the cast are to be found Maudie Dunham, Alfred Drayton, Campbell Gullan, and others who are first favourites with screen lovers.

"Lorna Doone."

"Lorna Doone," the film which will be released through Butcher's Film Service next week, is a motion picture version of the famous novel by R. D. Blackmore. Dennis Wyndham plays the part of John Ridd, whilst Miss Bertie Gordon, who made a big success of her performance in "King Solomon's Mines," appears as Lorna. The picture has been filmed wherever possible on the exact locations mentioned in the book, amongst the most interesting being the original Blundell's school at Tiverton, where John Ridd went to school, Badgworthy Water, the Water Slide where John first met Lorna, Badgery Woods, and the famous Oare Church.

Pardoe Woodman.

Pardoe Woodman, who has completed three productions since November, will, we hear, be back from Nice in a few days. Once in London he "hopes" to get three or four days' holiday, and then full speed on another new film, the title of which has not yet been announced.

A REVISED VERSION of the FAMOUS NOVEL
'A CIGARETTE-MAKER'S ROMANCE'
By MARION CRAWFORD.
BY PERMISSION OF CHARLES HANNAN, THE DRAMATIST.
STARRING HENDERSON BLAND and DOROTHY VERNON.
TRADE SHOW
AT
New Gallery Kinema, Regent St.,
WEDNESDAY, FEB. 9, 1921, at 11.30 a.m.
Tickets obtainable from SECRETARY,
INTERNATIONAL PRODUCERS' FEDERATION,
38, CRANBOURN STREET, W.C.2.

FORTHCOMING TRADE SHOWS.

LONDON.

Beggar in Purple (Pathé), London Pavilion, 2.30, Jan. 26.
In the Night (Granger), West End, 11, Jan. 26.
Woman of Pleasure (Brit. Fam. Films), Shaftesbury, 11, Jan. 26.
Land of Promise (Phillips), Shaftesbury, 11.30, Jan. 27.

BIRMINGHAM.

Beggar in Purple (Pathé), Own Theatre, Jan. 26.
Beggar in Purple (Pathé), Own Theatre, Jan. 27.

BRISTOL.

The Wakefield Case (Gaumont), Cinema House, 11.30, Jan. 26.
The Challenge of the Law (Fox), Palace, 11.15, Jan. 26.

CARDIFF.

Town of Crooked Ways (Stoll), Cinema Ex., 2.30, Jan. 26.
Town of Crooked Ways (Stoll), Own Theatre, 11, Jan. 26.
Body and Soul (Jury), Cinema Ex., 12, Jan. 26.
Town of Crooked Ways (Stoll), Cinema Ex., 11 and 3, Jan. 27.

GLASGOW.

A Beggar in Purple (Pathé), Cranston's P.H., 11, Jan. 26.
Two Little Urchins (Gaumont), Own Theatre, 11 and 2.30, Jan. 26.
The Pride of the Fancy (Granger), New Savoy, 11, Jan. 26.

LEEDS.

Cousin Kate (Vitagraph), Cinema Ex., 11.40, Jan. 26.
She Played and—Paid (Moss), Cinema Ex., 3.30, Jan. 26.
Rider of the Law (F.B.O.), Cinema Ex., 2.30, Jan. 26.
Martin the Foundling (Regent), Cinema Ex., 2.30, Jan. 27.
Sunset Sprague (Fox), Cinema Ex., 11.40, Jan. 27.
Discord and Harmony (Brit. Fam. Films), Cinema Ex., 10.40, Jan. 27.

LIVERPOOL.

Case at Law (West. Imp.), Cinema Ex., 2.30, Jan. 26.
Sword of Fate (B.E.F.), Futurist, 11, Jan. 26.
Someone in the House (Jury), Cinema Ex., 2.30, Jan. 26.
Kissing Cup's Race (Butcher), Futurist, 11, Jan. 27.
Cousin Kate (Vitagraph), Scala, 11, Jan. 27.

MANCHESTER.

Beggar in Purple (Pathé), Own Theatre, 11 and 2.30, Jan. 26.
From Out the Sky (Phillips), Deansgate P.H., 11, Jan. 26.
Once to Every Woman (F.B.O.), Futurist, 11.30, Jan. 26.
See My Lawyer (Jury), Cinema Ex., 2.30, Jan. 26.
The Great Illusion (L.I.F.T.), Deansgate P.H., 11, Jan. 26.
Beggar in Purple (Pathé), Own Theatre, 11 and 2.30, Jan. 27.
The Scuttlers (Fox), Deansgate P.H., 11, Jan. 27.

NEWCASTLE.

Love's Pay-Day (West. Imp.), Own Theatre, 11 and 2, Jan. 26.
Kissing Cup's Race (Butcher), Stoll P.T., 11.15, Jan. 27.
The Phantom Ship (General), Pavilion, 11, Jan. 27.

NOTTINGHAM.

Kissing Cup's Race (Butcher), Picture House, 11, Jan. 27.

SHEFFIELD.

The Little Grey Mouse (Fox), Electra Palace, 11, Jan. 26.
Forged Bride (F.B.O.), Tivoli, 11, Jan. 26.
The Temple of Dawn (Jury), Own Theatre, 2.30, Jan. 26.

"Stella."

Edwin J. Collins is at present engaged on the production of "Stella," which will be trade-shown and released by Butcher's Film Service. The story has been adapted by Mr. Collins himself, who has followed closely Sir Rider Haggard's book. A special feature is to be made of the Viking scenes which illustrate an old Norse song that Stella sings. The cast includes Molly Adare, Betty Farquhar, Manning Haynes, Charles Vane, James Carrall and Miss M. Evelyn.

TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE SILVER HORDE."

SPLENDID INSIGHT INTO THE ALASKAN SALMON INDUSTRY.

Production ..... Goldwyn
Type ..... Drama
Star ..... Betty Blythe
Length ..... Five Reels

A fine book, finely pictured, it is almost impossible to speak too highly of the way Messrs. Goldwyn have screened Rex Beach's famous novel, "The Silver Horde," shown at the Shaftesbury Pavilion on Tuesday, the 18th. The story deals with a fight for supremacy over the Wall Street magnates to establish and maintain a salmon-canning factory on the Alaskan River, independent of their trust, and the film from start to finish is a wonderful production, acting, scenic effects, and photography being of the finest. The chief character is Cherry Mallotte, a girl who has elected to spend her life amidst the Alaskan rough camp, and is interested in a small factory dying for want of funds. Into the camp stumbles Boyd Emerson, a proclaimed failure, but who deems himself in love with the spoilt beauty and only daughter of Wayland, the Wall Street millionaire. The latter is forming a trust to corner all the salmon-packing industry, assisted by Marsh, whose only failure is to get the trapping site of George, Cherry's friend. The three unite, and Emerson returns to New York, and interests one of his Broadway companions, while Cherry goes to an old banking friend in Seattle, also to obtain funds. Together they put up a thrilling fight to the finish, and it is only natural that Boyd should find his true life companion in the girl who has stood by him so bravely. Betty Blyth acts well, and has a strong supporting cast.

[See our Film Markings.]

* * *

"THE GREAT ILLUSION."

GIRL CROOK SAVES AUTHOR FROM GANG'S REVENGE.

Production ..... U.C.I.
Type ..... Drama
Star ..... Pauline Polaire
Length ..... Five Reels
Distributors ..... L.I.F.T.

The plot of "The Great Illusion" is particularly strong, and the interest is sustained from start to finish, the acting of Pauline Polaire being perfect. The story concerns the adventures of a famous young author, who, desirous of depicting the truth in his forthcoming novel, becomes friendly with a girl of the underworld, and is introduced by her to various members of her gang. During a burglary one of the crooks is caught, and the gang put the blame on the author. The latter adopts the girl, although firmly believing that she can never free herself from the influence of her former mode of living. But he finds that he is wrong, and after many scenes of intense force and interest, the strangely matched couple fall in love.

[See our Film Markings.]

* * *

"THE TOWN OF CROOKED WAYS."

STRONG BRITISH FILM.

Production ..... Stoll Film Co.
Type ..... Drama
Star ..... All-Star Cast
Length ..... Five Reels

The latest British film to be trade shown by the Stoll Film Co. is "The Town of Crooked Ways," which is founded upon a novel by J. S. Fletcher. With a picturesque Yorkshire village as a background, the story is a strong and interesting one. All the members of the cast work admirably together, and are responsible for much of the film's attraction. Another good point is the photography, which is consistently clear throughout. The scene in which a girl friend of the manager of a bank which has failed is mobbed by the angry crowd, is most convincing. Among the well-known people taking prominent rôles in the production are Bert Wynne, Edward O'Neil, Poppy Wyndham, Denis Cowles, and Eileen Magarth.

"HER PENALTY."

WIFE'S TERRIBLE ORDEAL.

Production ..... Broadwest
Type ..... Drama
Stars ..... Stewart Rome and Pauline Peters
Length ..... Five Reels
Distributors ..... Walturdaws

"Her Penalty" contains good acting and picturesque scenery. An eternal triangle story, the theme deals with the discovery by a woman, twice married, that her supposedly dead first husband is alive. Afraid to confide in the man she has married, she pays secret visits to the one who has returned, although it is obvious that he has but a short time to live. The discovery of her secret is followed by the unfolding of two stories, one related by the wife, the other by her dying husband. At the conclusion, the two men shake hands, and, later, there is a promise of happiness for the sorely-tried woman.

[See our Film Markings.]

* * *

"SUNSET SPRAGUE."

EXCITING HAPPENINGS IN THE FAR WEST.

Production ..... William Fox
Type ..... Drama
Star ..... Buck Jones
Length ..... Five Reels

A Western drama with an attractive story, "Sunset Sprague" lacks nothing in the way of excitement, and contains some excellent acting from the two leading players, Buck Jones and Patsey De Forest. While journeying to a lawless town to protect his young niece Calico Barnes falls in with Sunset Sprague, a wanderer, and after the latter has saved the elder man's life a friendship springs up between the two. At the journey's end Rose Loring is introduced to Sprague, who speedily falls in love with her. Dennison, the saloon-keeper, wishes to marry the girl, chiefly for the reason that the ranch-mine she possesses is a flourishing one. Many attacks are made on the adventurous Sprague, who defeats Dennison and his gang at every turn. Finally it is found that the saloon-keeper is the murderer of Rose's father, and when he attempts to stab Sprague in the back he is shot by a woman whom he had deserted, Rose becoming Sunset's partner for life.

* * *

"THUNDERBOLTS OF FATE."

AMBITIOUS WOMAN PAYS THE PRICE OF HER SINS.

Type ..... Drama
Star ..... House Peters
Length ..... Five Reels
Distributors ..... I.T.V.A.

"Thunderbolts of Fate" is a well-constructed and entertaining photo-play. From start to finish the action is ceaseless, and the acting and photography leave nothing to be desired. Robert Wingfield, the Poltical Reform candidate for Governor, meets and loves Eleanor Brewster, whose father is also desirous of winning the governorship. Wingfield, however, is engaged to Adele Hampton, an ambitious woman who is in love with Howard Lennox, a notorious man-about-town. Eleanor, realising that, should Robert break with Adele, the scandal will ruin his future career, promises to marry him if he loses. But Wingfield wins, and later marries Adele. The latter continues her affair with Lennox, who, however, turns his attentions to Eleanor. Unable to drive him from his purpose, she tells her brother, and the boy visits Lennox with the intention of thrashing him. He finds him dead—the victim of a knife-thrust. Circumstantial evidence points to young Brewster's guilt, and he is only saved by the confession of Adele, the real murderess.

[See our Film Markings.]

* * *

"KIPPS."

FAMOUS CHARACTER ON THE SCREEN.

Production ..... Stoll Film Co.
Type ..... Comedy-Drama
Star ..... G. K. Arthur
Length ..... Five Reels

The Stoll Film Co.'s screen version of H. G. Wells' famous novel introduces us to a character-actor of decided ability in George K. Arthur, whose creation of the all-important name-rôle is a perfect combination of pathos and humour. In addition to many interesting and picturesque glimpses of Folkestone, the scenes also include Trafalgar-square and the interior and exterior of the Surrey Hotel. The scene showing Kipps entering the dining-room wearing a pair of bedroom slippers is only rivalled in humour by the dinner, during which Kipps thoroughly disgraces himself in the eyes of a horrified waiter and receives such a blow to his pride that he decides to return to his native haunts. In the delightfully played love episodes the star receives excellent support from Edna Flugrath, who is Ann Pornick to the life. Mention must also be made of the "shop" scenes, which, thanks to the clever work of Harold Shaw, the producer, lack nothing in the way of realism.

[See our Film Markings.]

* * *

"KISSING CUP'S RACE."

A FINE SPORTING FILM.

Production ..... Violet Hopson
Type ..... Drama
Stars ..... Violet Hopson and Gregory Scott
Length ..... Five Reels
Distributors ..... Butchers

"Kissing Cup's Race" has a universal appeal, yet it belongs essentially to England. A clean story of the Turf, it is the sporting film supreme, and is an ideal entertainment for young and old. For excitement and suspense the big race is certainly one of the finest scenes of its kind yet seen, and with its original anti-climax the production speaks volumes for the powers of Walter West. Although the main theme is devoted to racing, there is a capital love interest, and no lack of humour. The cast is particularly well-chosen. The two stars, Violet Hopson and Gregory Scott, do their usual excellent work, and the film altogether is a most attractive and finely produced one.

[See our Film Markings.]

* * *

"SHE PLAYED AND—PAID."

WOMAN'S GREAT SACRIFICE.

Type ..... Drama
Star ..... Fanny Ward
Length ..... Five Reels
Distributors ..... Moss' Empires

In "She Played and—Paid" Miss Fanny Ward has a rôle which calls for emotional acting of the highest order, and her creation of the fascinating Hélene is flawless. The story is a most engrossing one, and the tragic note which is struck in the beginning, is sustained until the finale. The supporting cast is a strong one, and the lighting good.

* * *

"A ROMANTIC ADVENTURESS."

SELFISH MOTHER'S DESIGNS ON HER DAUGHTER'S HAPPINESS.

Production ..... Paramount
Star ..... Dorothy Dalton
Type ..... Drama
Length ..... 4,500 feet
Distributors ..... Famous-Lasky

The heroine of this picture, shown at the New Gallery Kinema on the Tuesday of last week, is Alice Vanna. On the death of her father, who was a professor of dancing, she leaves Orleans and goes to her mother in New York. The mother is a selfish woman, who exploits Alice's talent for dancing for her own gain. She takes the girl to a fashionable resort with the idea of arranging her marriage with a rich man, but her plans are upset, and how Alice finds love and happiness is portrayed in a series of dramatic scenes. Miss Dorothy Dalton successfully enacts the character of Alice, and the picture gives opportunity for the display of some pretty country settings, the bathing and casino scenes being admirably photographed. The large crowds at the ball game between Yale and Harvard, and the scene showing the crowded interior of a theatre, are especially well filmed.

[See our Film Markings.]

* * *

"AND HE NEVER KNEW."

BLINDED HERO'S BLISSFUL IGNORANCE.

Production ..... World's Film Renters
Length ..... Six Parts
Release ..... April, 1922

This is an absorbing story of the aftermath of war, in which two returned young soldiers, one blinded in the fulfilment of his duty, the other quite well physically, but somewhat soured as the result of his inability to obtain employment, fall in love with the same girl, who obtains her living as a journalist. After a time, both the Service men obtain employment on the paper on which the girl is employed, and later are instrumental in foiling a dastardly plot concocted by a band of Bolshevists (partly political, but more a matter of personal hatred and envy on the part of the plotters against the parent of the lady journalist). As a result of a fierce fight between the blinded hero and one of the conspirators, the former loses his life, but not before the foul scheme projected had been rendered futile, and the precious gang placed in safe keeping. Thus the secret that his love was not reciprocated was never revealed. The acting was good, and the production as a whole first-rate.

Hepworth's 1921 Programme.

Twelve picture plays will be released by Hepworth's during the year—one a month. All release dates are now fixed, and already five of these productions have been completed and trade shown. Three new pictures are now under way at the Walton-on-Thames Studios, and the rights of several famous works have been secured for transmission to the screen.

Hepworths, who made the first stand against the pernicious system of "block booking," tell us that every one of their new pictures will be released for public exhibition not later than four months after they are trade shown, and in course of time it is hoped that even this short period will be reduced, and that three, perhaps two, months will be the longest lapse between trade show and release date. The first release (Jan. 31) will be "Aylwin," a Hepworth picture play produced by Henry Edwards, a screen version of the classic by Theodore Watts-Dunton.

FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Jan. 30, 1922	A Romantic Adventuress	Paramount-Zukor	Melodr'ma	4500	8½	B
March 27, 1922	The Great Redeemer	Jury's-Tourneurs	Drama	—	9½	C A B
April 24, 1922	Cousin Kate	Vitagraph	Comedy-Drama	5000	9	D
May 22, 1922	Thunderbolts of Fate	I.V.T.A.	Drama	4500	9	B
May 19, 1921	The Sportsman	Vitagraph-Semon	Comedy	2000	9¼	C B
Notknown	Close to Nature	Goldwyn	Comedy	2000	8¾	B
Notknown	The Silver Horde	Goldwyn	Drama	6000	9¼	B D
Notknown	Kipps	Stoll-Shaw	Comedy-Drama	6000	9½	B D
Notknown	The Great Illusion	L.I.F.T.U.C.I.	Melodr'ma	—	9½	C B
Notknown	Kissing Cup's Race	Butcher-Hopson	Sport-Drama	6000	9½	B D
Notknown	The Scuttlers	Fox-Farnum	Drama	5800	9½	C B
Notknown	And He Never Knew	World-Renters	Drama	—	9	C B
Notknown	Her Penalty	Walturdaw-Broadwest	Drama	5000	9½	B D
Notknown	Hard Cash	Butcher's Master	Melodr'ma	5000	9¼	B
Notknown	The Diamond Necklace	Ideal-British	Melodr'ma	6000	8¾	B
		OPEN MARKET.				
Jan. 20	Pathé Pictorial	Pathé	Interest	—	9	D
Jan. 20	Pathé Gazette	Pathé	Interest	—	8¾	D
Jan. 20	Fox News	Fox	Interest	—	8¾	D
Jan. 20	Round the Town	No. 60 Gaumont	—	750	9	D
Jan. 27	Round the Town	No. 61 Gaumont	—	756	9	D

DAA
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"THE ERA" FILM SECTION

CINEMATOGRAPH EXHIBITORS' ASSOCIATION.

GENERAL MEETING.

The annual general meeting of the London and Home Counties branch of the Cinematograph Exhibitors' Association of Great Britain and Ireland was held at the Piccadilly Circus Cinematograph Theatre, Gt. Windmill-street, W.1 (by kind permission of Mr Ernest W. Pashley Peall), on Wednesday, Jan. 19, at 11 a.m.

Mr. W. Herbert Percy (chairman) presided over a good attendance of members, and was supported by Ernest W. P. Peall (vice-chairman), Arthur J. Gale (treasurer), Matt Raymond (secretary), and A. Taylor (assistant secretary).

The minutes of the previous meeting were read, confirmed, and signed by the chairman.

The annual report for the year ending Dec. 3, 1920, which was unanimously adopted, states that the progress made by the branch proves that the necessity for co-operation is daily growing stronger, ample proof lying in the increase of membership from 225 to 269 since the last report. The membership would have been numerically larger, but for the fact that Kent and Bedfordshire have both obtained the necessary membership to constitute a branch in their respective areas, due in no small extent to the spade work performed by the branch. The committee, nevertheless, feel that their goal will not be attained until every exhibitor is under the banner of the association, and strongly urges each individual member to encourage outstanding exhibitors to fall into line.

Dealing with the Sunday opening question, the report states that Mr. F. R. Goodwin, C.B.E., has spent endless time, regardless of personal interests, in endeavouring to secure liberty on the seventh day in Middlesex, but although strong recommendations have come forward from the more important Borough Councils, the rural districts of the County have, up to the present, reigned supreme, the motion for Sunday opening being defeated.

West Ham is unique in enjoying a free Sunday, but although exhibitors in the neighbouring borough of East Ham have offered a specific contribution to charity, the application was refused.

The Entertainment Tax has been a subject for discussion at several meetings, and although the representatives of the trade in the House of Commons have tackled this problem on numerous occasions, the Government will not, at the present crisis of the country's finances, agree to abolition or revision. However, hope is still held out that at some later period consideration might be given to this burden.

Sexual propaganda films appeared in larger numbers during the past year, and this question has evoked the taking up of a strong attitude by the General Council, delegates from the branch actively supporting such action. It is satisfactory to note that the London County Council, along with the vast majority of licensing authorities, will insert new conditions on future licences, making it almost impossible to exhibit films to the public which do not hold the certificate of the British Board of Film Censors.

Mr. A. J. Gale (treasurer) submitted the accounts and balance-sheet, which showed the branch to be in a healthy financial position, although it was strongly urged that new members were required to augment the funds. A vote of thanks was accorded to the treasurer, and his report was unanimously adopted. It was agreed that a finance committee be formed for the branch.

The following were elected for the ensuing year: — Chairman, Ernest W. P. Peall; vice-chairman, Matt. Raymond; treasurer and secretary, Arthur J. Gale; assistant secretary, Arthur Taylor, and a committee of twenty-five, together with six delegates to General Council.

The action of the Electrical Trades Union in the borough of Stepney was fully discussed, and it was unanimously decided that an emergency meeting of the Executive Committee be summoned for 2.30 p.m., to which members affected were invited to attend.

It was reported that the position with reference to Sunday opening had not changed, and members were advised to await further information.

The chairman informed the meeting that the General Council had gone very fully into the question of eye strain, and were now seeking counsel's opinion on same, and the secretary was instructed to circularise members as soon as possible.

It was unanimously agreed to assist financially in the annual dinner to be held next month.

A vote of thanks to Mr. Ernest W. P. Peall for the use of the theatre closed the proceedings.

SCOTTISH BRANCH.

ANNUAL MEETING AND CONFERENCE.

Great success attended the recently held annual meeting — together with an open trade conference—under the auspices of the Scottish branch of the C.E.A., at the Grand Hotel, Charing Cross, Glasgow. Unfortunately, the retiring chairman (Councillor R. C. Buchanan, of Edinburgh), was unable to attend owing to his municipal duties, but the proceedings were presided over most ably by Mr. Matt. Waddell (of Glasgow), who, at a later stage, was appointed president for the ensuing year. As the new vice-president there was also appointed Mr. Ritson Bennell, who during the past year did so excellently as the secretary; Mr. A. Tawddle (Glasgow) now follows Bailie James Welsh (Glasgow), in the capacity of treasurer; while a paid secretary has now been appointed in the person of Mr. John A. Houston, C.A.

At the open conference two interesting addresses on trade topics were delivered by Councillor G. F. McDonald (of Birmingham) and by Mr. W. Gavazzi King (the C.E.A. secretary). Mr. McDonald, who dealt with the Exhibitor's Duty Towards His Trade, put forward many logical and pertinent arguments showing the great need for loyal support being given to the association movement. The speaker said that he had always been a believer that if a man was true to his business, his business would never be false to him. Unfortunately, although they had a great many who were loyal, and who always looked further than their own self-interest, they still had a very great number who cared not what happened so long as they got their own personal turn served, and who gloated and battened on the public-spirited efforts of the big men of the business. "When I say the big men," proceeded Councillor McDonald, "I do not mean big men financially. I would not measure the big man by his cash or his shows, but I measure him by his heart and his earnestness for the welfare of the trade in general, quite apart from his own stake."

Councillor McDonald said that a member's duty towards his association and his trade did not end in paying his annual subscription, and that there was also required of him work and sympathy and interest and enthusiasm. The greatest guarantee of peace and safety was to be prepared for war, and they could not be prepared unless they were all united. Associations, no less than armies, could not be equipped in a day, and, if they were to be successful as a trade, and resist the attacks that were constantly lying in wait, they must maintain their association and officials in days of peace as efficiently as though the enemy were at their gates. It should be their endeavour to make their trade as invulnerable as possible. The cinema trade had now assumed large and important proportions. Vast interests were invested in it, and too much importance could not be attached to its preservation. "The trade," concluded the speaker, "must have a bigger and brighter outlook. It must open its windows and attempt to see into the future. It must think of its duty to posterity, and what it is going to leave to it. We want better conditions for an organisation in the future than we have had in the past."

Prior to the business meeting luncheon was served in an adjoining room, and the speakers who shared in the after-dinner oratory were Councillor G. F. McDonald, Mr. Ritson Bennell, Mr. Matt Waddell, and Bailie James Wright.

PORTSMOUTH BRANCH.

The annual meeting of the Portsmouth branch was held on Tuesday, the 18th, Mr. S. J. Flatau presiding. The report of the executive committee showed that the membership of the branch now represented 82 per cent. of the exhibitors within the area. During the year the committee had dealt with thirty-four cases of dispute, of which only four had had to be referred to head office. In one case substantial damages were obtained for the aggrieved exhibitor, and all claims had been settled to the entire satisfaction of the members concerned. In only one case had it been necessary to issue a writ, and that was now awaiting hearing in the High Court. A system of road transport had been organised for the carriage of films, and was working really well. Since it was organised on Dec. 11 last over 2,500 reels had been carried. Seventeen Portsmouth houses were using it, and others en route were in negotiation for its services. Reporting on their relations to the various trades unions that have relation to the working of the halls, the report set out that a Conciliation Board was set up last January as between themselves and the A.M.U., but relations between the two bodies were somewhat strained owing to the fact of the union instituting a boycott against the hall of the vice-chaiman of the C.E.A. The position was that whilst Mr. Cook did not object to recognise the trade union movement he reserved to himself the right to state which union he should recognise and whom he should employ. The Electrical Trades Union had asked for recognition, but up to date no steps had been taken in that direction. The N.A.T.E. also sent in a request for a meeting, but as there seemed some confusion between the A.M.U. and the N.A.T.E., and the E.T.U., as to various theatre workers, all seeking to negotiate on behalf of the same men, a meeting had yet to be arranged.

Generally reviewing the work of the year the committee were of opinion that, notwithstanding the rebuffs as regarded Sunday opening and the rating appeals, members were to be congratulated on the result of their enthusiasm and loyalty to the branch and parent association.

Mr. S. J. Flatau was re-elected chairman, and Mr. H. J. Cook vice-chaiman.

DEVON AND CORNWALL.

At the annual meeting of the Devon and Cornwall Branch of the C.E.A., held at Andrews' Picture House, Plymouth, the Secretary (Mr. C. Halderson Rundle) reported that the receipts for the year amounted to £52, 1s. 1d., and the expenditure to £31 3s. 1d., leaving a credit balance of £20 18s. The branch had met 17 times during the year, and lost only one member, and that through the house changing hands and the new proprietor not coming in. Several new members had joined.

Mr. M. Gilpin was re-elected chairman; Mr. W. J. Corse, vice-chairman; and Mr. C. H. Rundle, hon. treasurer and secretary. Mr. Harry Harcourt was appointed to represent the branch on the General Council.

Employment of ex-Service Men.

The Ministry of Labour asked for co-operation of the branch in the employment of disabled ex-Service men. The chairman pointed out that they could not alleviate unemployment by displacing labour already employed. No one could afford to employ more men than he needed. It was decided to reply that the members were willing to consider applications from ex-Service men should vacancies occur.

Sunday Opening.

A letter was received from the Town Clerk announcing the decision of the Watch Committee against Sunday opening, and the Borough Council's approval of that decision. The Secretary said they were let down by people who allowed personal prejudice to sway them. The Chairman called attention to the letter of the Rev. T. Wilkinson Riddle, the spokesman for the churches, at the Council meeting, which, he said, showed that the church and chapel people realised that it was absolutely imperative that something should be done in Plymouth and in other towns to relieve the congestion of streets on Sunday nights. It was admitted that 70 per cent. of the people did not attend any place of worship, and it was not until the C.E.A. asked for Sunday opening that the churches woke up to the need for something being done. He asked if it were possible to organise Sunday evening concerts in the kinemas. Mr. H. Harcourt said he had applied for sanction for a concert at the Tivoli on a Sunday in aid of the Royal Albert Hospital, and Mr. A. Fredman said they had already had one at the Palladium, and had a crowded house. Mr. Harcourt suggested that in the event of the opponents of Sunday opening having a sudden brain wave, and applying to the cinema owners for the loan of their theatres on Sunday nights, an absolute refusal be given by every member of the Association. This found general support.

Operators' Wages.

The Plymouth Branch of the E.T.U. submitted revised proposals for a new "card" for cinema operators, and stated that they were also being submitted to proprietors of picture houses who were not members of the C.E.A. The main features were:—

A 48-hour week; overtime at the rate of one-forty-eighth of the weekly wage; double time for night work; halls to be graded as follows:—

Class A.—Continuous shows and twice daily: chief operator, £5 10s.; second operator, £4. Once nightly and two matinées: chief operator, £5 10s. No second operator employed

Class B.—Continuous and twice daily shows: chief operator, £4 10s.; second operator, £3 5s. Once nightly and two matinées: chief operator, £4 15s. No second operator employed. One-twelfth of weekly wage for every extra matinée

Class C.—Chief operator, £3 10s. No second operator employed.

One apprentice only in any picture theatre; three years' apprenticeship; wages to begin at 15s. a week, with increments of 5s. every six months.

Other clauses deal with qualifications, holidays, and other things, including the formation of a conciliation board consisting of four members of the C.E.A. and four of the E.T.U. cinema operators, with the secretary of each side as ex officio members without a vote.

It was decided to ask the Union to send representatives to meet the branch with a view to a friendly discussion.

A Lost Granger Marvel.

Granger's Exclusives, Ltd., have lost one of their "Marvels of the Universe." The films were packed outside the Leeds office, preparatory to being conveyed to the railway station. Amongst them was the popular Marvel, "In Memory Lane." It disappeared between the time it was placed upon the van outside the Granger office and the railway station. Should "In Memory Lane" be offered to any member of the trade, or should information that would lead to the recovery of the film be obtainable, Grangers would appreciate any notification either at their head office, Stoke-on-Trent, or any of their branches.

Ernie Lotinga in Pictures.

Norman Lee has finished his first Lotinga comedy, entitled "Crooks and Cash," and those who have seen the producer's copy say it is an exceptionally fine comedy, and that the popular comedian is at his best in it. Mr. Lee begins immediately a three-part dramatic film, entitled "Watching Eyes" (the story of a hidden mystery), which will be followed by the second Lotinga comedy, to be named "The Blue Patrol."

Vitagraph.

Four Vitagraph companies working at its West Coast Studios at Hollywood, California, kept the location man happy last week by all demanding railroad trains for scenes. William Duncan wanted one to leap on to from an aeroplane for a chapter-play thrill; Larry Lemon wanted to "pull" some comedy thrills in front of a cow-catcher; Antonio Moreno simply had to have a train for a train robbery in his melodrama, "Three Sevens"; and Joe Ryan, after riding horses for three weeks, finally wanted to ride a passenger train.

"Girls Don't Gamble."

"Girls Don't Gamble," featuring David Butler, will be shown by Gaumonts at the West-End Cinema on Tuesday at 11 o'clock. Butler, who makes his début as a star in this picture, is no stranger to picture work, as he has already played for D. W. Griffith and Maurice Tourneur. A giant of a fellow, with a fascinating smile, he portrays a big, unsophisticated countryman, bashful with women, courageous with men.

Rivoli, Southend.

At the Rivoli, Southend's super cinema, the famous film, "Earthbound," has been shown to crowded houses. Messrs. Gordon Porter, Herbert Baddeley and Cyril L. Baddeley, the directors, are to be congratulated on this beautiful cinema, with its new tea-rooms, &c., and a costly organ is the latest addition.

Well known in the variety world as a member of an acrobatic family, Mr. Louis Cottin, who, since his discharge, wounded, from the Army, has been the popular manager of the Star Cinema, Ramsgate, is leaving. He will be succeeded by Mr. A. Hadaway.

FILM PRODUCTION.

WANTED immediately, Financial Assistant, for the purpose of erecting a permanent studio; everything ready. A few vacancies for those willing to invest. Letters, LaMOR, 35, Kildare-terrace, Bayswater, W.

MUSICAL SUGGESTIONS FOR NEXT WEEK'S RELEASES.

GUIDE TO MUSICAL DIRECTORS.

(SPECIALLY COMPILED FOR "THE ERA.")

Musical directors should not fail to secure the "Suggestions" for film accompaniments which appear week by week in "The Era." Directors who take advantage of these "Suggestions" will have five days in advance of the release in which to obtain the necessary selections. Musical suggestions, if published, should be sent on when the film is booked, but they seldom arrive before the film, if at all.

This is the secret of the musical director's trouble. He either gets none or they are too late to use for the first house. The Editor of "The Era" has therefore resolved that he will do all in his power to assist in this matter by publishing as many suggestion sheets as possible.

This week's instalment supplies the music most suitable for the following films:—

"THE FALSE ROAD."
Six Reels.
Paramount-Artcraft Film.
Released February 8.

Change Cues.	Style.	Nature of Number.
1. Opening .. .. †"Rosenwunder" (Jessel)	Romance..	Slo. Flo. Dnty. Flo. Mel.
2. Betty Palmer, the other	Romance..	
3. The big house up the †"Im Fruhling" (Falkenhagen)	,, ..	Mod. Flo. Mel.
4. Imagine you waiting to	Valse lente	Mod. Flo. Mel.
5. I'm through with the †"Sehnsuchtstraum" (Translateur)	Romance..	Slo. Flo. Mel.
6. You are going to listen	Romance..	Slo. Flo. Mel.
7. Just do an honest	,, ..	Dram. Ex. Mel.
8. Some place where there's †"Jaurs d'Autrefois" (Gomes)	,, ..	Slo. Flo. Mel.
9. The Misses Fletcher from	Romance..	Slo. Flo. Mel.
*10. When Moran sees Miss Bennett	,, ..	Dram. Ex. Mel.
11. The pleasurable duty of a	,, ..	Slo. Flo.
*12. When Miss Bennett goes to well	,, ..	Slo. Flo.
13. It can't be done..	,, ..	Mod. Lit. Mel.
14. Eleven o'clock .. †"Tatjana" (Hendel)	Valse lente	Flo. Mel.
15. A suspicious "cheerecter"	Intermezzo	Sld. Mod.
*16. When Miss Bennett listens	Mysterioso	Slo. pp. work up
17. The thunderbolt..	Overture..	Mod. wrk. up
18. I was talking through	Intermezzo	Sli. Slo. Sld.
19. This is what she..	,, ..	Sli. Slo. Flo.
20. And you're the honest man	Romance..	Mod. Sli. Bri.
21. I mean that my turning	,, ..	Slo. Dram. Mel.
22. Two hours before midnight	Intermezzo	Mod. Flor.
*23. When Miss Bennett seen	Mysterioso	Slo. pp. work up
*24. When close up of man	Romance..	Slo. Dram. 6/8
25. You hadn't better disturb	,, ..	Slo. Dram. Mel.
26. Some friend—who robs	Overture..	Alleg. Agit.
*27. When street seen	Intermezzo	Sli. Slo. Flor.
28. Christmas Eve .. †"Legende d'Amour" (Bacce)	Romance..	Slo. Flo.
29. All there is to tell	Romance..	Slo. Flo.

* Action. Rest titles.
† Published by De Wolfe, 157, Wardour Street, W.

"MRS. TEMPLE'S TELEGRAM."
Five Reels.
Paramount-Artcraft Film.
Released January 31.

Change Cues.	Style.	Nature of Number.
1. Opening .. .. †"Derniere Reve" (Beame)	Valse ..	Bri. Flo. Mel.
2. Suffering Cupid! what's this?	Intermezzo	Bri. Hvy.
3. Frank Fuller, a plump pal †"Pas de Poisson" (Lempers)	Dance ..	One step Bri.
4. Meanwhile Jack's Duckums	Romance..	Slo. Flo.
5. You've been hugging that	,, ..	Alleg. Mod. Sli. Hvy.
6. After hugging his indignation	Intermezzo	Alleg. Mod.
*7. When Mrs. Temple seen	Romance..	Mod. Flo. Mel.
*8. When Washburn seen	Intermezzo	Mod. Bri. Sld.
9. Into the chill hours †"Serenade in E Minor" (Faure)	Serenade..	Mod Flo.
10. And with the dawn	Romance..	Alleg. 2/4 Lit.
11. Six-thirty a.m. †"Berceuse" (Max Reger)	Lullaby ..	Slo. Flo.
12. Doubting that there is	Morris dance	Alleg.
13. By noon the telegram	Romance..	Slo. Flo.
14. While wifey writes her	Intermezzo	Bri. Lit. Flor.
15. Mrs. Brown to see you	Romance..	Sli. Ex. Dram.
16. "——so just pretend you're"	,, ..	Ser. Flo.
*17. When Mrs. Temple come out to †"Serenata" (Zuschied)	,, ..	Slo. Flo.
18. These fool husband of mine	Tarantelle	Alleg. Mod.
*19. When Washburn and Fuller throw	Serenade..	Slo. Flo.
*20. When Mrs Fuller seen in auto †"Amorosa" (Becce)	Intermezzo	Bri. Flo.
21. That looks like my	Romance..	Sli. Ex. Dram.
22. How about it, Pauline?	Valse ..	Bri. Flo. Mel.

* Action. Rest titles.
† Published by De Wolfe, 157, Wardour Street, W.

A new company, The Tower Picture Theatre (Goole), Ltd., has been formed to acquire and take over the freehold property known as the Coliseum, Goole.

THE SHOWMAN WORLD.

Showmen's Share in "Warriors' Day."

Through the agency of the Showmen's Guild a proposal is now before the sections that the takings on fairgrounds on March 31 be given to swell the funds for ex-Servicemen, known as "Lord Haig's Officers' Association Fund." If, as is most probable, the proposal is unanimously accepted, permission will be sought for the extension of the Easter fairs, so that March 31 will be included.

The gain to the relief fund would undoubtedly be considerable, and it would be a matter of great satisfaction to showmen to feel they were taking a due share in Warriors' Day with the other classes of amusement caterers throughout the kingdom.

Circus Success in Birmingham.

The Bingley Hall, Birmingham, has been a popular rendezvous for all classes of the community throughout the holiday season, and the enterprising Mr. Fred Wilkins is to be heartily congratulated on the success of his management. No showman on the road understands better the gentle art of advertising, and many are the novel stunts to his credit. It must also in fairness be mentioned that various charitable causes have gained large sums owing to the enterprise of Mr. Wilkins. Following on the presentation of £251 8s. 8d. (proceeds of a concert) to the "Birmingham Mail" Christmas Tree Fund, Mr. Wilkins now announces a concert, in conjunction with Mr. Appleby Matthews. The total receipts of this effort will be given to the wounded soldiers' fund.

Festive Occasion at Norwich.

The dining-hall of the Criterion Restaurant, Norwich, presented a gay and hospitable appearance on Jan. 13, when over one hundred guests attended the dinner given by the members of the Eastern Section of the Showmen's Guild to the returned ex-Service men. The decorations were carried out in an artistic manner, and the menu and programme were beautiful productions, worthy to be kept as souvenirs of the important occasion.

In the absence of the Guild president, the presentation of medallions and certificates was made in a graceful and charming manner by Mrs. Thurston, the popular wife of the chairman of the Section, Mr. Chas. Thurston.

A touching episode was the presentation of a framed address, suitably worded, to the bereaved mothers of two of the members who were killed in action.

The Eastern Section has proved itself one of the most "live" sections of the organisation, and this is not to be wondered at when one realises that such sterling characters as Mr. Chas. Thurston and Mr. J. H. Norman act in the capacity of chairman and secretary respectively, not forgetting the fact that the latter has now the able assistance of Mr. J. H. Thurston. The section owes a deep debt of gratitude to these officials for their unfailing sympathy and generosity and loyal-hearted work on behalf of the Showmen's Guild.

Hengler's.

The circus season at Hengler's, Glasgow, continues its successful course, and the water spectacle "Mexico" remains a sterling attraction. The capers of Doodles and partner are much appreciated; whilst Cole de Losse supplies an excellent wire act. Capital turns are also contributed by Master E. Pinder, bareback rider; Dimlaio and Clark, with clever monkeys and parrots; the Brazilian Trio, in a comedy musical act; Chasseurs d'Afrique in an equestrian act; and the Ten Wezzan Arabs, in a whirlwind balancing act; Jumbo, the giant elephant, is an established favourite; whilst Coocoo and Laura are amongst the cleverest performing birds we have seen.

THE SHOWMEN'S GUILD.

ANNUAL MEETING.

Councillor Patrick Collins, presiding at the 32nd annual meeting of the Showmen's Guild at the World's Fair, Islington, on Tuesday of last week, said that last year had been a very successful one for the Guild, showing a substantial increase in membership and a large balance standing to their credit at the bank. They had at least ten million pounds of capital invested in the business, which showed the necessity of an organisation to watch their interests.

Prices and wages had been raised all over the country during the last year, and they should share in that prosperity. They were out to bring amusement of an exhilarating character to the doorsteps of the people. Their parliamentary work had been successful, and corporations promoting Bills had found that they had to reckon with the Showmen's Guild.

Growing Membership.

Mr. William Savage, the general secretary, said he was able to report a further success, numerically as well as financially. The Guild was an institution of growing importance, and was impressing itself upon the rank and file, as well as those who had been elected to guide its varied interests. The Guild during the last year had not only gripped the organisation of show life, but the active support given it was a sure guarantee of the hold it had on the hearts of its members. Last year the membership was 1,612; this year it was 1,954, an increase of 342. The income from the branches was £2,918 5s., an increase of £536 4s. 6d., and the net balance in the hands of the branches was £1,477 4s. 3d., an increase of £597 13s. 2d. The total balance in hand, including the £1,477 14s. 3d., was £4,776 19s.

Timely assistance had been rendered to necessitous members by the Benevolent Fund, which now had a balance of £1,280 14s.

Their legal and parliamentary work had been very successful. They had heard that the Folkestone Corporation was trying to bring in a Bill which would be against the interests of showmen. The Bill was opposed, with the result that the Corporation withdrew the objectionable clauses.

They had heard that the Leicester Corporation were promoting a Bill making it impossible for any organ to play within 200 yards of any dwelling-house, which practically meant that there would be no fair grounds held in Leicester. The matter had been taken up, and it was found that the Corporation had not inserted the clause.

In the Firearms Bill no provision was made in the original draft to exempt the owners of shooting galleries. The matter was taken up vigorously with the Home Office, and after much correspondence the latter accepted the point of view of the Guild. There was now an Act of Parliament recognising the legitimate business carried on in the fair ground. Mr. Savage referred also to the Shops Act, Railway Rates, and the Road Transport Bill.

On July 10, 1920, he said, a memorial-stone had been unveiled to the Rev. T. Horne, and medallions and certificates to those who had fought in the war had been presented at social gatherings in different towns.

The nine branches of the Guild had had a very strenuous and successful year. Questions of local interest and importance had been dealt with.

Success All Along the Line.

Mr. Fred Millar, parliamentary agent, referred to the original gathering of the Guild thirty years ago. Before then the Showmen's Guild consisted of one man, Joe Caddick, who, he rejoiced to say, was alive to-day.

The Guild was a vigorous child, and had now attained a hale and hearty manhood. He did not know a body in the United Kingdom which had such an unexampled record of success. From the defeat of the Movable Dwellings Bill, 30 years ago, down to the amendment of the Firearms Bill last year, there had been uninterrupted success all along the line. Every time they had triumphed over the killjoys and goody-goodies. They had never appealed to a Parliamentary court unsuccessfully.

This showed what organisation could do. Had it not been for the existence of the Guild and the way in which the executive had been so well and ably supported all through, that meeting would not have been held to-day, for the simple reason that fairs would not have existed.

He asked how many of the audience were present 30 years ago, and there was a show of about twenty hands.

Fairs Go On For Ever.

"Men may come and men may go," said Mr. Millar, "but fairs go on for ever."

While there was a demand for what they offered to the people, they would be able to give them exactly what they wanted, and the industry would flourish in the future and become even more important than in the past.

He advised them to stick to their association and bring in the outsiders. It was a shame that those who did not join should reap the benefits without contributing towards the work and toward the cause.

FESTIVE NIGHT AT THE WORLD'S FAIR.

SHOWMEN'S SUPPER AND BALL.

Mr. T. E. Read, lessee of the World's Fair, presided at the Showmen's annual supper, held at the Agricultural Hall on the night of the 18th inst. There were over 600 present, including Messrs. W. Wilson (Chairman of the London Section of the Showmen's Guild), Frank Turner (Hon. Treasurer), R. G. Clasper (Hon. Secretary), A. Ball, Fred Grey, W. Beach, Swales Forrest, C. Cain, G. Beach, W. Le Neve, A. Burgess, C. Bartram, and W. Stockwood. The toast list was, as usual at this annual gathering, cut very short. Mr. W. Wilson, in presenting to Mr. Frank Turner, the Hon. Treasurer, an illuminated address, said he had been an excellent worker for the Guild for many years, and they would all be pleased if he would accept that testimonial in recognition of the services he had rendered.

Mr. Turner acknowledged the testimonial, thanking the donors for their appreciation, and adding that it was always a pleasure to him to give of his best to further the interests of the Guild.

Mr. C. Bartram proposed the toast of the Delegates, and Mr. Shuttleworth briefly replied.

THE BALL.

A feature of the ball this year was the fancy dresses, valuable prizes having been offered to the wearers of the most original and striking costumes. Quite a number of the show-people appeared in dresses typical of various features of the Fair. Thus, one lady represented the dart stall, she wearing a dress covered with darts and also a dart-board, bearing an inscription to the effect that "20 hits secures this prize." Another lady represented a mermaid, her costume, however, so correctly realising the original that it prevented her taking any part in the actual dancing. The mermaid was awarded the ladies' first prize. A third lady was conspicuous in a costume consisting of current copies of the "World's Fair" newspaper. Many of the children of the show-people also wore fancy dress, the showmen contributing so generously to the fund that practically every child secured a prize. Some of their costumes were very quaint, three or four masquerading as small roundabouts, while there were two dressed as clowns and harlequins, and one little girl came as a ballet dancer.

The freaks were invited to join in the ballroom revels, and Mons. and Mme. Goudin, the famous French dwarfs, who do not exceed three feet in height, wore costumes of the early Victorian period; Madame presenting quite a charming appearance in a crinoline and poke bonnet.

The judges had a difficult task in making their awards. The prize-winners were:—Ladies, Miss Beckwith and Miss Manning; gentlemen, Mr. E. Corbett and John Wood; children, Miss Wilson, Miss Forrest, Miss Edwards, and W. Ball, junr. A number of consolation prizes were also given.

The dancing was kept up with much spirit until about 4 o'clock in the morning.

PROVINCIAL CENTRES.

BIRMINGHAM.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Mus. D., Mr H Rushworth.—The musical comedy "Irene" is finishing a successful long run Mr. Algernon West, Mr. Harry Kay, Miss Billie Browne, and Miss Bibi Delahere have been the life and soul of the piece, which has proved highly diverting, but it should be noted that the company is good all round. Miss Browne is charmingly vivacious and an attractive singer. Miss Delahere unfortunately met with a slight accident during one of the performances—behind the stage—but happily soon recovered. Miss Ilma Handley stepped into the breach for the time being, and performed quite worthily.

REPERTORY.—P., Mr. Barry Jackson; M., Mr. J. Drinkwater.—"The Importance of Being Earnest," revived here, has lost none of its appeal. The cast shows some changes. Miss Margaret Chatwin was a highly effective Lady Bracknell, Miss May Kendall represented Cicely Carden, Mr. D. A. Clarke-Smith and Mr. Oliver Johnston's portrayals were excellent as contrasts, and Mr. Frank Moore's performance as the baron was distinctive. The Hon. Gwendolyn Fairfax was capably played by Miss Maud Gill, and Miss Dorothy Taylor also did well.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace.—The pantomime, "Cinderella," originally produced at the Birmingham Alexandra, is still going strong. Miss Ruby Kimberley as Prince Perfect has hosts of admirers, and Miss Madge Furnivall, whose dainty foot fits the wonderful slipper, is quite captivating. The fun improves, if that is possible, the Brothers Christo as Weeping Willie and Tearful Thomas being adepts in laughter-raising. Mr. Freddie Foss as the page, Mr. Arthur Leslie the valet, and Mr. Geo. Lee the baron, all do well, and then among others deserving mention are the Misses ladys Hay and Doris Crawford as the ugly sisters, who strike a sharp contrast with attractive Miss Nancy Dupree as Eglantine and Miss Doris Vincent as the beneficent fairy godmother.

ASTON THEATRE ROYAL.—A third pantomime is staged this week. Mr. George Anthony's company appears in "The House That Jack Built." Those comedians, "Jerry and Co., builders," are among the laughter-makers, and Ernie Garner as Dame Dimity makes capital use of his opportunities in the same direction. Miss Dolly Hook is engaging as the principal boy, and has a charming heroine in Miss Gladys James. Some of the scenes are distinctly pretty. "Beauty and the Beast" and "Dick Whittington" have already been enjoyed by Aston patrons.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. H. J. Crane; Mus. D., Mr. Gilbert Smith.—Oswald Williams, the Maskelyne's Theatre illusionist, quite mystified his audience by his dexterity and suavity, not to say perfect artistry. Rae Warwick, a delightful assistant, and several others make the serious and laughable productions additionally attractive, especially Miss Warwick as the fashion-plate of modern magic in her £1,000 dress. A mirthful musical scena is interpreted by Lake and Barrasford; another unusual turn is Paul Robey's accordion ensemble; they obtain surprising effects. Carr Lynn as comedian and mimic is distinctly good; Jean and Jacques appear in their amusing speciality, "By the Sea"; Hunter and Bob give a lively pantomime act, and Leslie Elliott at the piano complete the bill.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Philip Giles; Mus. D., Mr. J. Clegg.—George Lashwood's return after a long interval was greeted with warm appreciation. His aristocratic forte and inimitable character studies of the Beau Brummel type made a great hit. Finlay Dunn was entertainingly provocative at the piano with his snippets; while Vasco, styled the mad musician, compelled attention. Louis Douglas and Sonny Jones, the syncopating comedians of black exterior, did not belie their U.S.A. reputation; Romano Brothers gave an exhibition of physical culture and Grecian art; Eadie and Ramsden appear in "All In Fun," and Rose and Budd give a clever comedy and acrobatic dancing display.

BORDESLEY GREEN ELITE.—P., Messrs. Cooke, Copeland, and Rogers; R. M., Mr. F. Simpson; Mus. D., Mr. A. Bradshaw.—"'Erbert," well known here, is tickling palates by relating his allotment experiences. Quite exceptional are the Spanish dances and gymnastic feats performed by La Armoura and Karina. Berry and Hart are the vocalists with a piano; Ernie Redfern appears in his latest broad-humoured successes; and with Frou-Frou the dog with human traits, make up a popular programme.

Boots, The Chemists, 52, New-street; 167, Broad-street; 100-101, Smallbrook-street; 266-288, Gooch-street; 111, Bloomsbury-street; 459, Moseley-road; Colmore-row and Bull-street.

EDINBURGH.

LYCEUM THEATRE.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—"The Little Dutch Girl," which has been drawing large houses, remains here for another week. The title-rôle is charmingly acted by Miss Dorothy Waring, and Mr. Evan Thomas is a tower of strength by his clever acting and expressive singing, while the humour of Mr. Eric Thorne is delightfully natural.

ROYAL.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; B. M., Mr. W. Scott Buccleuch; Mus. D., Mr. John P. Ross.—The pantomime, "Cinderella," continues its popular career here, nightly calling forth expressions of approval of the beautiful scenic effects, and the happy humour of the comedians, and the engaging acting and refined singing of the ladies of the company.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A Stewart Cruikshank; G. M., Mr. J. Stanley Carr; Mus. D., Mr. A. Douglas Willcox.—"Dick Whittington" has had a wonderful success here. Mr. Jack Edge's drollery as Idle Jack is irresistible, and the vivacity of Miss Mona Magnet in the name-part, the graceful Alice of Miss Eva Lynn, the funny business of Mr. John E. Coram as the Dame, and the captivating dancing of Miss Yvonne Mehro in the part of Lula constitute a pleasing entertainment.

GARRICK.—L., Edinburgh Varieties, Ltd.; M. D., Mr. Tom Bolan.—A sprightly musical piece, "The Toodle-oo Girl," is staged here. Miss Olive Williams, a pleasing singer of blithesome songs, and the other members of the cast play in a lively fashion, which is successful in eliciting laughter and applause.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—Wilkie, in his latest success, is received with the heartiest plaudits of crowded houses, and the Lawrence-Wright Ensemble's new repertory of ballads is something delightful, under the direction of the composer, Mr. Horatio Nicholls. Nolan and Holt please everyone with their vaudeville sing-song; Madge Bilton and Max are very entertaining as a quibbling, quarrelling couple; Suther does great things in his "one man" revue; and Valdara triumphs in comedy cycling; and the three Nesios are well to the fore with a clever gymnastic novelty.

Boots, The Chemists, 102, Princes-street.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—That the Royal has added another success to the long list of pantomimes to their credit is evident from the large crowds which "Humpty Dumpty" attracts. Will Fyffe enhances his reputation at every performance, and with Will Evans maintains the fun at a high standard. Miss Nancy Benyon and Agnes Croxton continue to act and sing charmingly, while the appearances of the Royal Merry Four, the Russell Troupe of Dancers, and Blanchetta are features of an admirable entertainment.

PRINCESS'S.—P., Mr. Rich Waldon; A. M., Hugh Murdoch.—Mr. Waldon's funny pantomime, "Peter Piper," continues its prosperous career, the house being thronged nightly by people who enjoy a hearty laugh. The title-rôle is cleverly played by Miss Connie Browning, whose charming partner is Miss Bertie Hall, and a pleasing second boy and girl are found in the Sisters Maple. The company is strong in Scotch comedians, and in this line a great success is scored by Messrs. Bret Harte and Tommy Lorne; and a good deal of the funny business must also be credited to Messrs. Peter and James Bermingham. Good work is also done by Mr. Geo. Dix as the Dame, and Mr. Johnny Mackay as Shilly Shally.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker; Asst. M., Mr. Cyril Mascard.—Our E. Vivian Edmond's Company are presenting the stirring drama, "Coming Home," with excellent results.

PAVILION, LTD.—M., Mr. J. Kirkpatrick; Mus. D., Mr. R. F. Steele.—After a most successful run of six weeks, "Mother Goose" leaves here on Saturday and goes on tour. The humour of Miss Dora Lindsay and Messrs. Power and Bendon has proved highly popular. Miss Kitty Evelyn has been voted a charming principal boy, and the beautiful singing of Miss Ena Towler has been another powerful attraction.

OLYMPIA.—L., Artistes' Agency, Ltd.; A. M., Mr. David Bowie.—That the visits of Dr. Walford Bodie are appreciated was shown on Monday evening, when a large audience turned out to witness his latest performance. He is assisted by Mlle. la Tesla, the electric girl, and a company of lively mediums, who add to the attractiveness of the entertainment. "A Hogmanay Nicht" is the title of a mirth-provoking comedy submitted by the Two Mackies, which greatly pleased. Dolly Robson is the possesor of a powerful voice, and she renders her numbers in pleasing style, while the turn of Kitty Stewart and Partner was deservedly appreciated, as was the dancing of Mlle. Marie Carmencita, and Cissie Shearer, comedienne. A good programme is completed by Will Candlish, the wandering minstrel.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. K. Parry (pro tem.); A. M., Mr. H. Z. Bell; M. D., Mr. Henry Farmer.—Always a prime favourite here, Seymour Hicks met with an unusually enthusiastic reception on Monday. With the aid of Miss Mamie Watson, he makes good in a merry little duologue, "The Bridal Suite." Jock M'Kay, the droll Scots comedian, does well, while the Flying Banvards thrill with a sensational aerial gymnastic act. The bill also includes May Robertson, soprano; Elliott and Doris Brunton, in "Pandora's Box"; Hinrode, Japanese conjurer; and Wyn and Ivy, in a joyous comedy melange, "Cinders."

Boots, The Chemists, 101-105, Sauchiehall-street.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; Mus. M., Mr. Walter W. Waddington.—On Saturday next Mr. Milton Bode's pantomime, "Babes in the Wood," will terminate its run at this theatre.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Will L. Clement; Mus. D., Mr. J. H. Vann.—"The Third Man" provides this week's attraction by Mr. E. Hill-Mitchelson's Repertory Company.

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M.,-Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—Frederic Bentley and Co. in "All Tied Up"; Bichette, the sea-lion comedian, presented by Billy Judge; the Miles-Savordale Quintette; the Buchanas, the black and white, in a laugh scene; Leslie Strange, burlesque character impressionist; and Dorothy McBlain, throat whistling and tarradiddles. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Laurence; Mus. D., Mr. Fred Britcher.—A change from revue to variety forms this week's entertainment, the programme being successfully contributed to by Jimmy Jewel and his company in the comedy production, "Id'e-Itis"; The Six Olracs, the great comedy acrobats; Lillie Langtry, versatile comedienne; Busoni, the Italian boy, with his concertina; Eric and Crane, vaudeville entertainers; and Tom E. Franks, comedy ventriloquist, with his boxing figure; and pictures complete the programme.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—The O'Mara Opera continues to enjoy tremendous success, for crowded audiences are the rule. The current programme is particularly attractive, and much interest is being shown in the presentation on Friday evening, for the first time in Liverpool, by this company of Wagner's wonderful work "Tristan and Isolde," when the curtain will rise half an hour earlier.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. & M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—Owing to demands made by prospective engagements, the management of this popular house is compelled to withdraw the Christmas attraction, "Once Upon a Time," on Saturday evening next, in order to allow Mr. Godwin Bulger's new comedy, "Millicent and Mr. Smith," to resume its successful run, which was interrupted in December. Miss Wildig's fairy story has proved eminently successful, and much regret is being expressed by the public that circumstances have demanded its withdrawal at a period when advance bookings are great.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners; Mus. D., Mr. Felix Arthur.—The big feature of the programme here is the skating act provided by the Reynolds-Donegan company, which astonishes everybody and earns rounds of applause; the always welcome Tucker again delights with his clever and amusing violin playing; Marie Loftus has a warm welcome from many old admirers; and Mooney and Holbein are very enjoyable with "All the Latest." Other contributors include Jim Nolan, the novel comedian, in a whirlwind of humour; Hicken and Rose, smart equilibrists; the Fuji Troupe of versatile Japanese entertainers; and the Twelvetrees Trio, with a charming musical scena.

HIPPODROME.—M. D., Mr. Chas Gulliver; L. & M., Mr. E. W. James; Mus D., Mr. Frank Stokes.—In a very acceptable list given here this week we have G. T. Pattman and his organ, Miss Minnie Rigby being the vocalist. George Carney and company delight everybody with their comedy song scenas; the Anglo-French entertainer, Fred Brezin, proves as enjoyable as ever; Rebla's juggling provokes shouts of laughter; and others who appear comprise Hayden and Nevard, with a neat musical episode; George Rymer, comedian; and Joe and Willy, comedians.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. George Dibbert.—Foremost here are Tom Waters and Eddie Morris, who please greatly with their clever sketch "Father and Son"; Pauline Travis shows herself a talented male impersontor; and the Great Desmo, assisted by Miss Cosstick, has some cleverly-worked illusions. In the rest of the programme are Fred Fitzroy, in a novel speciality, "Tarzan's Gymnastic Ape"; Dewson and a piano; Delaney and Lee, with a refined singing and dancing act; and the Cornells, Anglo-Dutch vaudeville artists.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Edward M. Hamilton; A. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Most of the bill is occupied by an attractive sketch, "The Stockpot," in which appear Jack Waller, Cecilia Gold, and Wylie Watson. The variety part of the programme is provided by Opal and Dixie, with a funny humpstibumpsti act; the Huntings, in a spectacular juggling turn; Jack Shields, comedian; and S. W. Wyndham, comedian.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M., Mr. H. C. Arnold; Mus. D., Mr. Clarver Howard.—Here this week patrons are being treated to drama. Mr. Oswald Cray presenting "The Other Man's Child." In it appear Messrs. Alan Carruthers, Stanley Marsh, Marc Challands, Conrad Clarke, Miss Pattie Dene, Mis Laurie Potter, Miss Stella Dallmayne, and Miss Dorothy Love.

Boors, The Chemists, Boots' Corner Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, Dale-street; 45 to 47, Lord-street.

MANCHESTER.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. Jas. Richardson.—Manchester's disappointment as the suspension of the usual Beecham season here is pleasantly compensated by the Royal Carl Rosa Opera Company, who opened on Monday, probably for a month's stay, with a fine performance of "Lohengrin," sung by a cast including such artists as Mr. Hebden Foster, Mr. William Boland, Miss Doris Woodall, and Miss Beatrice Miranda. Another popular evening was Tuesday, when "The Tales of Hoffmann" drew a big house. The week's programme includes also "La Boheme," "Madam Butterfly," "Faust," "Samson and Delilah," and "Il Trovatore." Many well-known singers are with the company, which musters 150 all told.

ARDWICK EMPIRE. — M. D., Sir Oswald Stoll; A. M., Mr. A. C. Duncan; M., C., Mr. R. Hardwick.—The popular comedy sisters, Beatie and Babs, are starring here, and the bill features also Misquette and Maxby, with good turns by Syd Moorhouse, Will Gardner, Theo Ward, The Stellios, and Harry Moore.

ROYAL OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Jas. Brearley; M. C., Mr. Chas. Wright.—A capital turn here is Wal Langtry, the popular comedian, with a crisp style of his own; Tom and Kitty Major present "After the Overture"; the New McNaughtons appear in comedy cutbursts; Spalding and Vanguard, in "Charlie's Night Out," are an enjoyable turn; the Kitchen Comedy Four are melodiously amusing; and good turns are added by Leslie Hatton, in coon song and dance; and the Royal Viona Quartette of banjoists.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. C. H. Bayley.—Messrs. Jazon and Montgomery are doing good business here with "Jack and the Beanstalk," which has already made good on the local circuit. Tom Gott, Freddie Frome, and Sadie Morris are the principals.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. Geo. Steel; M. C., Mr. Joseph Hartley. — A well-varied bill here includes the Boon Boys and Doris, in a popular act; Billy Sunday, the comedy week-end; George Latour, comedy juggler; Will Cummin and Partner, in a novelty act; Barrie Seddon, comedian; R. E. Livesey, ventriloquist; Betts and Kaye and Co., in "Troubles"; and Harcourt and Freshwater's Co. in "Devilled Chicken."

PALACE.—M. D., Mr. Alan Young; A. M. & Sec., Mr. Jesse Hewitt; Asst. M., Mr. Walter McLaren; Mus. D., Mr. T. Wrathmell.—The Wylie-Tate pantomime, "Jack and the Beanstalk," continues a big success here, and is playing to packed houses.

HIPPODROME. — M. D., Sir Oswald Stoll; A. M., Mr. Bertram Iles; Asst. M., Mr. F. C. Brooks; Advt. M., Mr. D. Forbes Winslow; Mus. D., Mr. Walter Hague.—A most enjoyable programme here is offered by Gus McNaughton and company in "Kleaners, Ltd.," a capital comedy sketch; Togan and Geneva, dancers on the wire; Ethel Hook, a fine contralto; the Fayre Four Sisters, in a pleasing pot-pourri act; the Permane Brothers, of "Nightingale's Courtship" fame; Bromley Carter, in "Reconstructions"; and Dollie and Billie, the popular juveniles.

HULME HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. Harry Boyle; Mus. D., Mr. Edward Jones.—Messrs. Jazon and Montgomery's successful pantomime, "Babes in the Wood," is the attraction here twice nightly.

Boors, The Chemists, 15, 17, and 19, St. Ann-street, St. Ann's-square; 48 and 50, Oldham-street; 39, Market-street.

NEWCASTLE.

THEATRE ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. Wm. Whitehead.—Messrs. Howard and Wyndham's pantomime, "Red Riding Hood," entered on Monday upon the last two weeks of its stay here. All the principals, and particularly the Misses Billie Hill, Florence Helm, Ursula Hughes, Belle Mora, Julie Holdsworth, the Dainty Danes and De Dio, and Messrs. Lawrence Anarto, Arthur Anarto, Billy Rowland, Fred A. Marston, Ernest Selig, junr., and Mr. George Russell will leave the city with greatly enhanced reputations. The specialities of Les Klicks, the Lisbons, Miss Jean Carse, Miss Annie Mortimer, Miss Rena Hall, the Lauder Lasses, and the Russell troup of dancers have all been highly appreciated, whilst a special word of praise should be accorded Miller and Aubrey's Twelve Canny Dots.

EMPIRE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. D., Mr. R. Thornton; R. M., Mr. Cecil A. Collins.—"Jack and Jill" continues to attract and delight big attendances. The pantomime is of the brightest description, and Mr. George Formby, Mr. Tom D. Newell, Miss Lily Morris, and Miss Vanwy Chard are a quartette of principals that must be credited with a large proportion of the success.

PALACE THEATRE.—P., The Palace Co. (Newcastle), Ltd.; M. D., Mr. T. W. Rowe; M., Mr. E. Naylor.—Mr. Arthur Sleep's pantomime "The Babes in the Wood" commenced a two weeks' engagement here on Monday. There is hardly a dull moment in the entire entertainment. Miss Rita Dilston is a grand Robin Hood. As Maid Marian, Miss Cicely Haines does excellently. Mr. Ginger Armstrong, as Rosie Prudence, and Mr. Frank Monkton, as Mutt, are the big laughter-makers. Specialities are introduced by the Nova Scotia Quartette, Tony King, and Rawson and Paull.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Mr. Charles Gulliver; L. & G. M., Mr. W. H. Bebby.—A sparkling musical comedy revue, "Flashes," is being staged by Mr. Harry Day's company, which includes such talented artists as Messrs. Tom Drew, Edgar Cooke, Horace Percival, John Rorke and Sydney Bray, and the Misses Irene Shamrock and Norah Dwyer.

Boors, The Chemists, 45, Northumberland-street; 83, Clayton-street; 244-46, Scotswood-road; 109, Elswick-road; 67-69, Grainger-street; 17-19, Shields-road, Byker; 121-125, Shields-road, Byker; 53-55, St. George's-terrace, Jesmond; 105-107, High-street, Gosforth.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. F. C. Sutcliffe; Mus. D., Mr. John Armstrong. — "Sinbad the Sailor" is running its successful career here. Miss Doree Thorne invests Hinbad with a charm that cannot be denied; Miss Queenie Pickford delights everybody with her agile dancing; and Miss Vivienne Wyatt continues her lively representation of the Prince. The fun-making grows in popularity as supplied by those able comics Naughton and Gold, and their efforts receive ample support from Mr. Frank Fort (Dame), Mr. Harry Emerie (Sinbad), and Mr. Willie Atom, while Mr. Robert Burnett sings with excellent taste. The dancing of the Merry Macs plays a prominent part, and the Ward Quartette add to the harmony.

REPERTORY THEATRE. — L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. Eade Montefiore; B. M., Mr. C. Bourn.—"Aladdin" has captured patrons in no uncertain manner. The vivacity and charm of Miss Kathleen Boutall as Aladdin fascinates everyone, and the engaging grace of Miss Dorice Cullerne makes her Princess a delightful performance. The dancing of Miss Margaret Lawrence brings her enthusiastic demonstrations of approval, and distinctive work is shown by Miss Gladys Tudor and Miss Elsie Don. The comedians score all along the line, including Mr. John E. Coyle, Mr. Richard Teasdale, Mr. Herbert Lewis, Mr. Dixie Dalmar, and Mr. Edward Scales.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The all-round capital bill includes Stanley Kirkby and Harry Hudson, in fun and harmony; Vivian Foster, Les Brissons, Lily Denville, The Gladiators, Osborne and Perryer, and Eric Randolph, in a new song scena.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—The posing of Irma Lorraine and her company makes an attractive entertainment; Joe Cohan and Nina Dorothy submit a capital sketch; Cooke, Mortimer and Harvey are expert cyclists; and competent artists are seen in The Four Revels, dancers; F. V. St. Clair, vocalist; The Rema Duo, equilibrists; The De Havilands; and The Elliotts, in mirth and harmony.

Boors, The Chemists, 22, Goose-gate, Trent Bridge; 48, Arkwright-street; 177-79, Alfreton-road; 126-8, Derby-road; 88, St. Ann's Well-road; High-street and Pelham-street, Exchange Walk; 21, London-road; 181, Mansfield-road; 10, Lister-gate; 1, Angel-road, Market-place; 1, Mansfield-road (corner Shakespeare-street); 269, St. Ann's Well-road, Carrington-street Bridge; 66, Wilford-road.

FROM FACTORY TO FOOTLIGHTS.

MISS NELLIE MAGUIRE.

Miss Nellie Maguire, who recently made her début in town, is a soprano of great promise, and possesses a voice of wonderful range and compass. At Collins's last week she quickly won her way into the hearts of the audiences there for her charming rendering of two ballads, "Because You Came To Me" and "Egypt" (Stanley Lennox). We hear that Miss Maguire has been given exclusive permission by Messrs. Larway and Co. to sing Herbert Oliver's latest success, "The Dancing Lesson," on the music hall stage.

Until recently Miss Maguire was engaged in a factory at Salford, and used to sing to her workmates. Happening upon one

[*Photopress.*

MISS NELLIE MAGUIRE.

of these impromptu concerts, the works manager discovered the reason of the decreased output, so consequently Nellie had to go!

She was subsequently given a chance at one of the variety competitions at the Rusholme Hippodrome, and was heard there by a well-known Londoner, who marvelled at the quality of her voice and offered to arrange for her to sing at the Queen's Hall, London, an opportunity which the young vocalist eagerly jumped at. She scored a veritable triumph, with the result that she was booked to appear the following week at the Wood Green Empire, where she repeated her success, and has now been booked on all the leading tours. She will be at Newport next week, with Swansea the following week, and has a fine run of engagements booked already.

Nellie loves to tell a very amusing story against herself. Whilst she was at school her mistress used to give the command: "Nellie Maguire, you must not sing—all the rest are out of tune when you sing!"

SONGS AND SINGERS.

B. Feldman and Co.

In addition to "I'm Forever Blowing Bubbles," of which Nan Stuart makes a big feature in the Lyceum (London) pantomime, Nan Foster sings "'Neath the Autumn Moon" in artistic style.

Dainty Iris, in G. Brydon Phillips' "Little Red Riding Hood" pantomime, has made an enormous success in "I'm Forever Blowing Bubbles," as Press notices from the towns visited amply prove.

Manchester well represents Feldman songs in pantomime, having Dorothy Ward at the Palace, a great success in "Let the Rest of the World Go By," and also in duet with Shaun Glenville in the attractive comedy song, "You Know What I mean."

At the Theatre Royal, Manchester, Gabrielle Ray proves a great attraction in "In the Days of the Crinoline."

The Osborne, Manchester, where Jazon and Montgomery's "Jack and the Beanstalk" is the attraction, makes fine features of "Let the Rest of the World Go By," sung by Sadie Morris (principal boy), and "Movieland," sung by Ivy Grant (principal girl).

The Metropole, Manchester, has Wm. De Lacy's "Humpty Dumpty," and here the principal boy scores heavily in "I'd Like to be on the Farm" and "Dixie Wedding Bells," while the principal girl contributes "I'm Forever Blowing Bubbles" in fine style.

In Leeds, Doris Bentley, at the Theatre Royal, gives "I'm Forever Blowing Bubbles," and makes a splendid success, and at the same house Nellie Gallafent, principal boy, scores an emphatic hit in "Let the Rest of the world go by," and "Underneath the Wishing Moon," the latter in duet with Anita Elsom, principal girl, whose voice blends perfectly with that of Miss Gallafent.

Aline Fremont's handling of "For One Sweet Day" is very artistic.

At the Grand Theatre, Leeds, Daisy Wood is a big attraction in "Oo la la wee wee." Her introduction of "Oh What a Difference the Navy's Made to Me" has also met with unqualified success.

Arthur Merts and Walter Kemp & Co.'s "What a Night" has a fine bunch of Feldman numbers which are featured by Ruth Beaumont, Elsie Doree and Jack Vincent, who score heavily in "Oh What a Pal was Mary," "Let the Rest of the World go by," "Oo la la wee wee," and "Open Your Heart and Let the Sunshine In."

D. E. Fountain, Manager, G. Brydon Phillips' pantomime, "Cinderella," reports an immense success of "Bubbles" as sung in the production by Miss Vicars.

Walter Townsend had a hearty chorus with him in "Oo la la wee wee" at Hitchin Playhouse, the audience joining in with great spirit.

Victor M. Wallace, in presenting the "Ida-Victors," includes numerous Feldman songs, all of which go extremely well. His latest successful addition is "Bom-Bom-Bom-Bhe."

Herbert Wellesley's "Dick Whittington" features Cissie Cameron (principal girl) in a dashing rendition of "Who's Coming to the Tartan Ball?"

The Maxims are making an original features (on phono fiddles) of "Let the Rest of the World go by."

Jessie Wallace reports great success in "For One Sweet Day," "Underneath the Wishing Moon" and "You're a Million Miles from Nowhere."

The "Odds and Ends" Concert Party—a first-class amateur company—are featuring "Bubbles." Miss Tubb brings down the house with this song wherever they go. Miss Clark, another member of the party, was called upon to sing it at a moment's notice owing to Miss Tubb's illness, and did equally well with it.

Star Music Co.

At the New Cross Empire last week G. H. Elliott gave the old favourite, "Where the Blue-eyed Marys Grow," and had to appear before the curtain ere the audience would part with him. Madeline Loys' latest acquisition, "Your Wonderful Heart of Gold," is greatly to the liking of audiences at Collins's, Islington, this week; and Percy Honri, the original singer of this fine ballad, is continuing his success at the Hippodrome, Willesden. Dolly Elsworthy is scoring heavily at the Empress, Brixton, with her new song, "What Would the Wife Say?" and the house are quick to take up the chorus. Eva London reports a big success at the Gaiety, Sunderland, last week, with "Why Did You Teach Me to Love You?" Risdon and Vedale are also featuring this number at all their engagements.

"If We Found a Little Corner in This Great, Big World" is going very big at the Empire, Shepherd's Bush, in the hands of Betty Barclay and George Glover. Spence and Jocelyn are singing it at the Regent Theatre, Yarmouth. Dan Bros. and Sherry are doing well with "Your Wonderful Heart of Gold" and "Oh! That Baby o' Mine," at the Empress, Brixton. Hilda Glyder is making a big hit at the Palladium with "I Don't Care a Lot for a Lot of It."

Other of the firm's successes which are being featured all over the country in pantomime and on the halls are "Cupid Plays the Dickens With Us All," "Mammy's Missisippi Home," "'Twas an Old-fashioned Love Song," "It Seems to Me," "I Know Where the Flies Go," "You Made Me Happy for Awhile," "You Can't Fool Around with the Women," "Oliver," "Stop It, John!" "The Rose of Alabam," "Better'n That," "The Song of My Heart," "Little White Hill of Dreams," "Nobody Ever Taught Me How to Love," and "The Old Beau and the New Fiddle."

In the orchestral department, "Arcady" (waltz), "Con Amore" (the ideal saunter), "Whispers of Spring" (caprice), "Blue Blazes" (fox trot), "Marsinah" (valse Orientale), "My Lady Dainty" (entr'acte), "Message d'Amour" (intermezzo), "Bogey-Bogey" (fox trot), "Heart of Youth" (waltz), "Naughty-Naughty" (one step), and "Frolic Time" (Lancers).

Francis and Day's.

A special visit to a number of provincial theatres of the first class now being undertaken by a prominent member of the staff reveals the fact that the songs of the firm are booming in no uncertain fashion. In Francis Laidler's Leeds annual the following numbers are eliciting hearty applause at every performance: "Swanee" (sung by Leslie Barker), "Oh, by Jingo!" (Anita Elson taking five calls for this, the hit of the pantomime), "I'm Going Back to Old Welsh Wales" (Nellie Gallagent), "What About Your Old-Fashioned Father?" (Fred Walmsley), and "Just for Me and Mary," sung by the clever children of the company.

At Birmingham Victoria Carmen, at the Alexandra, and Mona Vivian, at the Royal, are each scoring heavily with "Swanee," as is, too, Nellie Wigley at the Sheffield Empire.

Madge Clifton wires from the Dublin Empire: "'Swanee' a tremendous success in 'The House That Jack Built.'" It is likewise a big hit in the hands of Brydon Phillips' principal boy, Olive Sparkes, in that gentleman's touring pantomime, "Puss in Boots."

Rene Ralph, at the Empire, Sheffield, has a big winner in "There's No Rise in the Price of the Sunshine." Frank Varney, at the Grand, Hull, has, in "All the Girls are Busy Knitting Jumpers," a song that earns him much deserved applause.

Mme. Ina Hill created a profound impression at Wood Green last week by her cultured rendering of "Write Me a Letter From Your Garden." Fred Morris, with the same song, is this week highly successful at the Argyle, Birkenhead.

Olive Fox (Clarkson Rose's delightful partner) is at the Opera House, Belfast, bringing the house down with "Swanee" in Fred W. Warden's "Aladdin."

Doris Ashton and Ouida Macdermott, at respectively the Liverpool Hippodrome and the Kennington Theatre, are scoring heavily with Bertie Adams' pretty number, "Lonesome."

Lawrence Wright Music Co.

Although at present only issued in valse form, "Omaha" bids fair to outrival "Wyoming" in popularity. The Lawrence Wright Co. hope to issue this number in vocal form during the course of the next few weeks. Applications for this song are pouring in.

"City of Laughter, City of Tears," continues to gain in popularity. It is being featured with great success by George Glover, of Betty Barclay and a baritone, at the Empire, Shepherd's Bush. Syd Moorhouse reports that it is going great guns at the Empire, Ardwick Green; and the Balladmongers and Loie Conn are others who are featuring this number with big success.

Percy Honri is making a big hit with "God Gave Me Wonderful Dreams," at the Hippodrome, Willesden. This number is also being featured with success by Miss Rosie Reys at the Bedford this week, Ethel Castaldini at the Hippodrome, Ipswich, and the Kitchen Comedy Four, who find it a great applause winner.

"Will You Love the Violets when You've Lost the Rose?" is being featured this week with tremendous success by Billie Val and Partner at the Metropolitan, and the Texas Duo report that it is a great hit with them, and they are featuring it at the Palace, Halifax.

Although "The Memory of a Song" has only been issued for a few weeks it is likely to prove one of the biggest ballads that the Lawrence Wright firm have yet handled. Miss Jane Croft is creating a big success with this number at the Grand, Clapham, this week. Miss Madeleine Loys made a hit with this number at Collins's this week when she produced it, and Miss Rosie Reys is featuring it at the Bedford where she is proving very successful.

"They'll Never Know Me in Old Dahomey" continues the most popular number of this type published by the Lawrence Wright Music Co., and Miss Elsie Gregory is scoring heavily with it at the Palace, Hammersmith, this week, as is also Herbert La Martine at the Empire, Holborn, while Mr. Percy Honri plays it to tremendous applause at the Hippodrome, Willesden. It is also featured by Jean and Jacques at the Grand, Birmingham; Eddie Stidder at the Theatre, Paisley; Alec Regan at the Hippodrome, Ipswich; Erne and Chester at the Palace, Carlisle; Isobel Dorothy in Moreton and Heath's pantomime at Westcliff-on-Sea, Miss Mona Magnet at the King's Theatre, Edinburgh, and numerous others.

NEW ACTS OF THE WEEK.

WRIGHT, CONELLY, and MAC.

Wright, Conelly, and Mac, and a piano, are appearing at the London, Shoreditch, this week, and a rattling, rollicking turn they provide. "They're Ragging Down the Countryside" goes with a swing. In "The Palais de Danse" they rouse our curiosity and longing to sample its delights. Next we have a sentimental ballad, "Dad is the Next-Best Thing," which is capitally rendered, the voices of the two blending well in unison. This is a turn so full of vim and joyous exuberance of spirits, that it is over all too soon, and is one that will prove very popular.

DUDLEY DALE.

Description ..... Comedian Required

Front Cloth Space (Own Curtains)

Time ..... Ten Minutes

With his purple double-breasted lounge coat, light grey trousers, and light grey soft hat, this excellent light comedian looks extremely smart on his first appearance in his new act. He opens with a snatch of a song about some girls of his acquaintance, and, moreover, obliges with a few lightning sketches of them—the pretty ones

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Monday morning in each week?]

PLAYS.

Afgar.—Jan. 24, Hip., Devonport; 31, Playhouse, Cardiff.
Allington Charsley Opera Co.—Jan. 24, O.H., Harrogate; 31, Hip., Stockton-on-Tees.
Baynton (Henry) Shakespearean Co.—Jan. 24, O.H., Blackpool.
Betty.—Jan. 24, Coliseum, Ilkeston.
Carl Rosa Opera Co.—Jan. 24, King's, Greenock; 31, King's, Greenock.
Carl Rosa Opera Co. (N. Section).—Jan. 24, G., Wolverhampton; 31, G., Wolverhampton.
Carl Rosa Opera Co. (O Section).—Jan. 24, Pal., Gloucester; 31, T.R., Worcester.
Carmello.—Jan. 24, Palace, Tynemouth.
Catch of the Season.—Jan. 24, Grand, Mansfield; 31, T.R., Wolverhampton.
Christmas Dream.—Jan. 24, T.R., Worcester; 31, O.H., Southport.
Chu Chin Chow (Pink).—Jan. 24, Lyc. Newport; 31, Lyc., Newport.
Chu Chin Crow.—Jan. 24, Hip., Southampton; 31, Hip., Boscombe.
Cray, Oswald.—Jan. 24, Lyric, Liverpool
Daddies.—Jan. 24, T.R., Dewsbury; 31, T.R., Bury.
Daddy Long Legs (Macdonald & Young).—Jan. 24, O.H., Dudley; 31, T.R., Norwich.
Dobell (W. L.) Co.—Jan. 24, Ass. Hall., Downpatrick, 31, St. Patrick's Hall, Portaferry.
Doran (Chas.) Shakespearean Co.—Jan. 24, T.R., Windsor; 31, W.P., Brighton.
D'Oyly Carte Opera Co.—Jan. 24, New, Oxford; 31, New, Oxford.
D'Oyly Carte Opera Co.—Jan. 24, Court, Warrington; 31, T.R., Bolton.
Face at the Window.—Jan. 24, Hip., Gateshead; 31, Vic., Ripley.
Forbes-Robertson Co., Frank.—Jan. 24, O.H., Burnley.
French Leave (Blue).—Jan. 24, Leamington; 31, Canterbury.
French Leave (Red).—Jan. 24, New Brighton; 31, Luton.
Hathaway Baron Rep. Co.—Jan. 31, T.R., Crook.
Her Bridal Night.—Jan. 24, Emp., Aberdare; 31, Emp., Mountain Ash.
High Jinks (J. A. E. Malone).—Jan. 24, T.R., Bolton.
Hill-Mitchelson Rep. Co.—Season, T.R., Leicester.
Hindle Wakes.—Jan. 24. G. Lancaster.
Irene Butt.—Jan. 24, P.O.W., Birmingham; 31, Lyc., Edinburgh.
Irene (Macdonald & Young North Co.).—Jan. 24, T.R., Bury; 31, T.R., Rochdale.
Kimberley and Clyde Rep. Co.—Jan. 24, T.R., Jarrow; 31, R., Barrow.
Kinema Kid.—Jan. 24, Gaiety, Houghton; 31, T.R., Whitehaven.
Kiss Call.—Jan. 24, Lyc., Ipswich.
Kissing Time.—Jan. 24, Reading; 31, Northampton.
(K)Night of the Garter. — Jan. 24, T.R., Shrewsbury; 31, Emp., Woolwich.
Lady Godiva.—Jan. 24, T.R., Norwich.
Lawrence (Leonard) Rep. Co.—Jan. 24 Driffield.
Lilac Domino (Macdonald & Young).—Jan. 24, Royalty, Chester; 31, O.H., Coventry.
Little Dutch Girl (Butt).—Jan. 24, Lyc., Edinburgh; 31, Lyc., Sheffield.
Lizzie.—Jan. 24, T.R., Leigh.
Maid of the Mountains (Macdonald & Young's South Co.).—Jan. 24, Alh., Stourbridge; 31, O.H., Kidderminster.
Maid of the Mountains (Macdonald & Young's North Co.).—Jan. 24, County, Bedford; 31, New, Crewe.
Mary Rose.—Jan. 24, Pleas. Gdns., Folkestone.
Mr. Pim Passes By (Dudley Stuart).—Jan. 24, O.H., Southport; 31, O.H., Tunbridge Wells.
Nothing But the Truth (Macdonald & Young Co.).—Jan. 24, T.R., Rochdale; 31, T.R., Halifax.
Oh! Betsy.—Jan. 24, Palace, Watford; 31, New, Bargoed.
Oh! Joy! (J. A. E. Malone).—Jan. 24, T.R., Bolton.
Oh! Julie.—Jan. 24, T.R., Bournemouth.
O'Mara Opera Co.—Jan. 24, Shakespeare, Liverpool.
Osmond (Mrs. Fred) Co.—Jan. 24, Pal., Heywood; 31, W.H., Ogmore Vale.
Our Peg (South).—Jan. 24, Gaiety, Hastings (3), O.P., Eastbourne (3); 31, G., Southampton.
Our Peg (North).—Jan. 24, Emp., Preston; 31, Alh., Barnsley.
Paddy the Next Best Thing (Red).—Jan. 24, Corp., Chesterfield.
Paddy the Next Best Thing.—Jan. 24, T.R., York.
Pair of Sixes.—Jan. 24, Royal, Brighton; 31, O.H., Cheltenham.
Peg o' My Heart (Macdonald & Young).—Jan. 24, Court, Wigan.
Peter Pan (J. A. E. Malone).—Jan. 24, G., West Hartlepool; 31, T.R., Blackburn.
Piccadilly Puritan.—Jan. 24, T.R., Torquay; 31, Gaiety, Hastings.
Pretty Peggy (Blue).—Jan. 24, T.R., Ashton; 31, Emp., Wakefield.
Quaker Girl.—Jan. 31, T.R., King's Lynn.
Ridding (John).—Jan. 24, Emp., Langley Moor; 31, Pav., Wombwell.
Right to Strike.—Jan. 24, D.P., Eastbourne (3), Gaiety, Hastings (3).
Right to Strike (A. Co.).—Jan. 24, Hip., Richmond; 31, G., Oldham.
Romance.—Jan. 31, Royalty, Chester.
Rose of Araby.—Jan. 24, Cardiff; 31, Court, Wigan.
"Ruined" Lady.—Jan. 24, O.H., Scarborough; 31, P.O.W. Grimsby.
Seven Nights in London.—Jan. 24, T.R., Bury St. Edmunds; 31, T.R., Yarmouth.
Shelley (Herbert) Rep. Co.—Jan. 24, Pal., Weston-super-Mare; 31, Pal. Pier, Brighton.
Should a Husband Forgive?—Jan. 24, Pal., Heywood; 31, W.H., Ogmore Vale.
Sign of the Cross.—Jan. 24, T.R., Seaham Harbour; 31, T.R., Blyth.
Silver King.—Jan. 24, Surrey Th., London.
Southern Maid (Geo. Edwardes).—Jan. 24, Hip., Darlington; 31, H.M.T., Carlisle.
Sybil (Geo. Edwardes).—Jan. 24, Prince's, Manchester; 31, Prince's, Manchester.
Tarzan of the Apes.—Jan. 24, King's, Southsea.
Three Weeks.—Jan. 24, Pav., Southport; 31, Grand, Nelson.
Three Wise Fools (Platt & Gwenn).—Jan. 31, Emp., Kingston.
Tickled to Death.—Jan. 24, V.H., Ripley.
Tilly of Bloomsbury.—Jan. 24, Perth; 31, Inverness.
Toto (Mark Blow).—Jan. 24, O.H., Cheltenham; 31, County, Reading.
Toto (Alexander Humphreys).—Jan. 24, Grand, Pentre; 31, Hip., Pontycymmer.
Voice from the Minaret (Platt & Gwenn).—Jan. 24, T.R., Chatham; 31, T.R., Aldershot.
Young Person in Pink.—Jan. 31, Alex., Hull.

REVUES.

Jack in the Box.—Jan. 31, Hippo., Willesden.
More Splashes.—Jan. 24, Hip., Chesterfield; 31, H.M., Walsall.
Dardanella.—Jan. 24, Emp., Islington.
Dream Girl.—Jan. 24, G. H., Weymouth; 31, Emp., Bristol.
Flashes.—Jan. 24, Hip., Newcastle.
Follies of 1920.—Jan. 24, Hip., Sheffield.
Great Scott.—Jan. 24, Emp., Penge.
Heads or Tails.—Jan. 24, Ayr; 31, Coatbridge.
Hullo, 1921!—Jan. 17, Hippo., Ipswich.
Hullo, America!—Jan. 24, Pal., Reading.
Hustle.—Jan. 24, Hip., Boscombe.
Jingles.—Jan. 24, Pal., Camberwell.
Maid of the South.—Jan. 24, Pal., Bradford; 31, Emp., Wakefield.
Mr. Tower of London.—Jan. 24, Hip., Aldershot.
Non-Stop.—Jan. 24, Pal., Euston.
Nothing Doing.—Jan. 24, Emp., Middlesbrough; 31, Metropolitan, W.
Oh, I!—Jan. 24, O.H., Wakefield; 31, Emp., Gateshead.
Oh! Laugh.—Jan. 24, Hull.
Passing Show of 1921.—Jan. 24, Emp., S. Shields.
Patches.—Jan. 24, Hip., Woolwich; 31, Hip., Putney.
Pretty Peggy (Lew Lake).—Jan. 24, Emp., Kilburn; 31, Portsmouth.
See You Later.—Jan. 24, Hippo., Norwich.
Ship Ahoy.—Jan. 24, Th., Dumbarton.
Short and Sweet.—Jan. 24, Emp., Wolverhampton.
Sons of the Sea.—Jan. 24, Grand, Hanley.
Spangles.—Jan. 24, Hip., Brighton.
Spick and Span.—Jan. 24, South Wales; 31, South Wales.
Splinters of 1921.—Jan. 24, Grand, Croydon; 31, Royal, Chatham.
Sweet Fanny Adams.—Jan. 24, Palace, Shotton.
What Next?—Jan. 24, Hip., Bolton.

PANTOMIMES.

Aladdin (Clements).—Jan. 24, P.O.W., Grimsby; 31, O.H., Harrogate.
Aladdin (Jazon and Montgomery).—Jan. 24, Hip., Ashton-under-Lyne; 31, Pav., Liverpool.
Aladdin (Leo Leon).—Jan. 24, Emp., West Bromwich.
Aladdin (Neiman).—Jan. 24, Pal., Chelsea.
Aladdin (Perpi Leonards).—Jan, 24, Globe, Consett; 31, R., Barnsley.
Aladdin (Reliable Enterprises).—Jan. 24, Emp., Chiswick; 31, Emp., Wood Green.
Babes in the Wood (Fredericks).—Jan. 24, Pal., Chippenham.
Babes in the Wood (Moss).—Jan. 24, Col., Glasgow.
Babes in the Wood (Rigby).—Jan. 24, Blackburn.
Babes in the Wood (Scott).—Jan. 24, Hip., Derby; 31, Grand, Hanley.
Babes in the Wood (Ventom Swift).—Jan. 31, Marina, Lowestoft.
Babes in the Wood (Joe Collins).—Jan. 24, Hip., Poplar.
Babes in the Wood (Ray and Calden).—Jan. 24, Hippo., Keighley.
Babes in the Wood (Wayne).—Jan. 24, Walthamstow.
Cinderella (Bransgrove & Littler).—Jan. 24, Hip., Huddersfield.
Cinderella (Brydon-Phillips). — Jan. 24, Ex., Ashford.
Cinderella (Fred Collins).—Jan. 24, H.M., Aberdeen; 31, O.H., Kirkcaldy.
Cinderella (Clements). — Jan. 24, Hip., Gloucester; 31, O.H., Dudley.
Cinderella (Jenkins).—Jan. 24, Grand, Luton.
Cinderella (McKelvie).—Jan. 24, Lyc., Dumfries; 31, Alh., Leith.
Cinderella (Mackenzie).—Jan. 24, T.R., Peterborough.
Cinderella (Joe Collins).—Jan. 24, Hip., Ilford.
Cinderella (Wylie-Tate).—Jan. 24, Emp., Sheffield.
Cinderella (Parsons).—Jan. 24, Easington; 31, Emp., Langley Moor.
Dick Whittington (Bishop).—Jan. 24, Hip., Rochdale; 31, Hip., Accrington.
Dick Whittington (Graham).—Jan. 24, Emp., Kingston-on-Thames.
Dick Whittington (Watson's).—Jan. 24, Grantham; 31, Lawn, Skegness.
Dick Whittington (Clements).—Jan. 24, G., Swansea; 31, G., Swansea.
Dick Whittington (Josh Clifton).—Jan. 24, Hip., Ellesmere Port.
Forty Thieves (Bransgrove & Littler).—Jan. 24, Warrington.
Goody Two Shoes (Clarence).—Jan. 24, St. George's H., Kendal; 31, Prince's, Blackburn.
House That Jack Built (Anthony).—Jan. 24,
House That Jack Built (Palmer-Stanley).—Jan. 24, Palace, Derby.
House That Jack Built (Wagner & Skardon).—Jan. 24, Pal., Derby.
Humpty-Dumpty (De Lacy).—Jan. 24, P.P., Castleford; 31, Hip., Salford.
Humpty-Dumpty (Cromo).—Jan. 24, East Ham.
Jack and the Beanstalk (Fredericks).—Jan. 24, Pal., Salisbury.
Jack and the Beanstalk (Jason & Montgomery).—Jan. 24, Met., Manchester; 31, Hip., Ashton.
Jack and the Beanstalk (Wayne).—Jan. 24, Tottenham.
Jack the Giantkiller (A. E. Smith).—Jan. 24, Olym., West Bromwich.
Jack and Jill (Moss).—Jan. 24, Emp., Newcastle.
Jack and Jill (Harry Nelson).—Jan. 24, Marina T., South Shields; 31, O.H., Workington.
Jack and Jill.—Jan. 24, Hip., Leeds.
Mother Goose (Ventom Swift).—Jan. 24, Crown, Eccles; 31, Hip., Preston.
Mother Goose (Fred Collins).—Jan. 24, Pav., Glasgow; 31, Hip., Hamilton.
Puss in Boots (Brydon-Phillips).—Jan. 24, New, Port Talbot.
Red Riding Hood (Brydon-Phillips).—Jan. 24, Palace, Ramsgate.
Red Riding Hood (Caine).—Jan. 24, G., Filey; 31, Emp., Rotherham.
Red Riding Hood (Cromo).—Jan. 24, Hip., Altrincham; 31, R.C., Warrington.
Robinson Crusoe (Forde).—Jan. 24, Emp., Leeds.
Sinbad the Sailor (Joe Collins).—Jan. 24, Hip., Putney.

"THE ERA" LETTER BOX.

Abec, Miss Florence
Achurch, Miss Janet
Air, Mr. Charlie Bon
Allen, Mr. F. F.
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Arnold, Mr. H. S.
Ashton, Mr. Herbert
Azuto, Miss Marie
Barker, Mr. H. H.
Barker, Mr. Granville
Barnes, Miss Winifred
Barty, Mr. J. K.
Bartlett, Mr. Hubert
Bateman, Miss Alys
Bateman, Miss J.
Beadell, Miss E.
Beale, Mr. Geo.
Belmore, Mr. Harry
Benson, Mr. H. Ralph
Bennett, Mr. Stan
Betts, Miss L.
Bevans, Miss Violet
Bloom, Miss Veva
Bordessa, Mr. P.
Bostock, Mr. Chas.
Bramgar, Mr. Frank
Brewster, Miss Kitty
Brown, Mr. A.
Bruce, Mr. E. G. F.
Burge, Mr. Arthur
Burge, Mr. Monkey
Byron, Miss Maggie
Carlisle, Miss Alex
Cavendish, Miss Jean
Charlton, Mr. C. H.
Chisholme, Miss Madeline
Clark, Mr. Dane
Clarkson, Mr. Sydney
Cleveland, Mr. Stuart
Clifton, Miss Daisy
Cody, Mr. C. B.
Cody, Mr. F. W.
Cole, Mr. Lionel
Connor, Mr. Fred
Corri, Mr. Frank
Cowell, Mr. Clarence
Crawford, Miss Alice
Cregan, Mr. J.
Croft, Miss Annie
Curtiss, Miss Betty
Curwen, Mr. Harry
Cutler, Miss Kate
Daly, Miss Barnelia
Dane, Mr. Cyril
Daniel, Miss May
D'Arguelles, Miss E. D.
Davies, Mr. T. B.
Day, Miss Edith
De Biere, A.
Dell, Mrs. Queenie
Denny & Gordon, Messrs.
Dervneys, The
Dixon, Miss Eme
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Du For, Mr. Harry
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Elliott, Miss Beth
Ellys, Miss E.
Elsom, Miss Isobel
Elworthy, Mr.
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Fazan, Mr.
Fielding, Esq.
Fink, Miss Edith
Finlay, Mr. Charles E.
Fleet-Barrington, Mr. R. G.
Fleming, Mr. Noel
Florence, Miss Dena
Forbes, Miss Dolly
Ford, Miss Gene
Ford, Miss Mary
Formby, Mr. Geo.
Foskett, Mr.
Fournel, Monsieur Eug.
France, Mr. W.
Frewin, Mr. Harrison
Gastor, Mr. R. C.
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George, Mr. George
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Ginner, Miss Ruby
Glenny, Mr. Charles
Good, Miss Ethel
Goulding, Miss Edith
Grahame, Mr. G.
Grantham, Miss Betty
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Green, Mr. John
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Gurney, Mr. Edwin
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Guy, Miss Nora
Hallard, Mr. C. M.
Hamelin, Mr. Clement
Hamilton, Miss Rosie
Hare, Miss Winifred
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Harvey, Lady Martin
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Holloway, Mr. W. E.
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Hopson, Miss Violet
Houp-La, Mr. Richard
Hudson, Miss O.
Hugossett, Mr.
Hunter, Mr. R. G.
Hunter, Mr. G. W.
Hurley, Mr. W. L.
Hyde, Mr. Will
Iona, Mrs. A. F.
Irving, Miss Ethel
James, Mr. Arthur
Jerome, Mr. Charles
Jerrold, Miss Mary
Jines, Miss M.
Judge, Mr. Jack
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Kelton, Miss Gladys
Kennedy, Mrs.
Kingsley, C.
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Larkum, Mr.
Lawlin, Miss Kitty
Lawson, Mrs. Enid
Leamore, Mr. Tom
Lee, Miss Auriol
Leedman, Mr. F.
Le Dair, Miss Jean
Leigh, Mr. Bert
Le Monte, Miss Genny
Lester, Mr. George
Len, Mr. Will
Leroy, Mr. E.
Levark, Miss Lean
Levey, Miss Ethel
Leywood, Mr. Bert
Linden, Mr. Max
Livesey, Mr. Carter
Logan, Mr. Stanley
Lovegrove, Miss
Lucas, Mr. E. H.
Lucks Brothers, The
Lundy, Mr. H.
Lynton, Mr. Harry
Lynwood, Miss J.
Macklin, Mr. Hughes
Magley, Miss Irene
Marefield, Mr. John
Maxwell, Mr. Terence
May, Miss Madge
May, Mr. Edw.
Maynall, Mr. Alf.
Maynard, Miss Dolly
Maynard, Mr. Percy
McAudle, Mr. J. E.
McCrae, Miss Joan
McDaide, Miss N.
McPhee, Professor
McKenzie, Mr. Jack
Melbacks, The Musical
Millen, Miss Ruby
Miller, Mr. Henry W.
Mitchell, Miss Molly
Mitchelson, Mr. Angus Hill
Mizuno, Mr. Cartore
Montefiore, Mr. Eade
Montesole, Mr. Max
Moore, Miss Decima
Moore, Miss Hilda
Morris, Miss William
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Murphy, Mr. Jerome
Nash, Mr. George
Nestor, Mr. N.
Niblo, Mr. Fred
Nicholson, Mr. C. T.
Nie, Mr. T.
Nolan, Mr F.
Norman V. Norman
Norris, Mr. C. E.
Norton, Mr. A. B.
Novello, Mr. Ivor
O'Cready, Mr. W.
O'Donovan, Mr. Fred
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Oyra, Mr Jan.
Passmore, Mrs. Jim
Paxton, Miss Betty
Payne, Capt. P.
Peach, Miss M. A.
Pharos, Mr.
Pillans, Miss Helen
Powell, Mr. Alf.
Powell, Mr. Temple
Price, Mr. C. Basil Burleigh
Pulman, Miss M
Quinlan, Mr. T.
Raie, Miss T.
Rake, Mr. B.
Ray, Miss Belle
Ray, Miss Nellie
Ray, Mr. W.
Rea, Mr. C. H. E.
Rickard, Mr. Frank
Richardson, Mr. A. J.
Robert, Mr. R. A.
Roberts, Mr. Arthur
Robinson, Mr Snell
Rogers, Mr. Harry
Rolls, Mrs. E.
Royce, Mr. Arthur
Russell, Miss Ami
Russell, Miss Bab
Sandro, Vio.
Scott, Mr. S. Austin L.
Seymore, Miss Margaret
Shaw, Mr. Harry
Silbon, Mr. B.
Silvester's Circus
Silward, Mr. E.
Skardon, Mr. C. H.
Slaughter, Miss Bessie
Smith, Mr. A. E.
Smith, Mr. A. C.
Somerset, Mr. & Mrs.
Sommerset, Mr. C. D.
Spencer, Mr. Harold
Staples, Mr. E. Staham
Stern, Mr. Sam
Sterner, Mr.
Stewart, Miss R. G.
Stone, Mr. Reg.
Strong, Mr. Oswald
Stuart, Mr. L.
Sugden, Mr. Alfred H.
Swan, Mr. Alfred
Sydney, Mr. T. E.
Talbot, Mr. Howard
Taylor, Capt. Frank
Taylor, Mr. Granville
Taylor, Mr. R. R.
Tempest, Miss Marie
Temple, Miss Mollie
Thatcher, Mr. Fowler
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Thompson, Mr. A. W.
Thonil, Miss Ivy
Thorne, Mr. E.
Thornton, Miss Violet
Tindall, Dr.
Tonzeau, Miss Gipsy
Towell, Mr. Alf.
Tree, Miss Iris
Trehearne, Miss Kitty
Uifer, Mr. Richard
Vallarino, Miss Ida
Vere, Miss Grace
Vermont, Miss Yvonne
Vernall, Mr. F.
Vincent, Mr. W. G.
Vista, Madam
Vivian, Mrs. Annie
Vuire and Colley
Wain, Mr. Eric
Walker, Miss Mickey
Walter, Mr. Wyn
Ward, Mrs. D. E.
Waring, Mr. Herbert
Warrington, Mr. W.
Washburn, Mr. Bryant
Watts, Mr. Alfred E.
Waye, Mr.
West, Barbe Harry T., Mr.
Whitcliff Ten Trio
White, Miss Lee
Wigan, Mr. Montague
Wilby, Mr. F. L.
Wilding, Mr. Harry
Wilkshire, Mr. V.
Willett, Mr. Fred
William, Mr. H. G.
Williams, Mr. Grafton
Williams, Mr. R. A.
Willis, Mr. Hubert
Wingfield, Miss Violet
Wilson, Mr. Joseph
Winfields, The
Wingrove, Mrs. I.
Winskill, E.
Winter, Miss Jessie
Wood, Miss Daisy
Woodington, Miss Beatrice
Woodville, Mr. E.
Worth, Miss Constance
Wynne, Miss Wish

"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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—*Henry VI., Act ii, Scene iii.*

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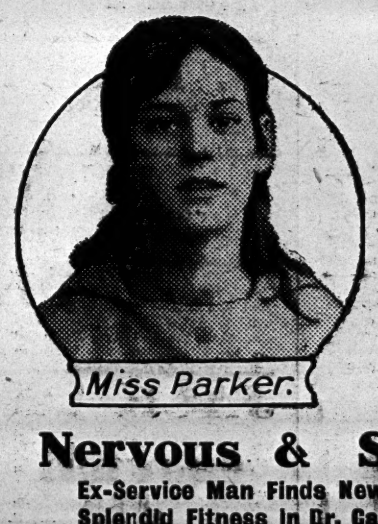

Miss Parker.

Young Girl's Sufferings from Indigestion, Palpitation and Dizziness. Sound Health restored by Dr. Cassell's Tablets.

Miss FLORENCE PARKER, 11, Aspinall Street East, Siddal, near Halifax, says: "It is two years since I fell ill. I just lost strength till I was as weak as a kitten. My nerves became frightfully shaky and food I never wanted to touch; the very sight of it made me feel ill. Very often I had palpitation, and sometimes a dizzy feeling that made me afraid to cross the street. I trembled from head to foot, and in fact was just a bundle of nerves. During the day I lay about weak and wretched, and everybody thought I was not long for this world, I looked so white and anæmic.

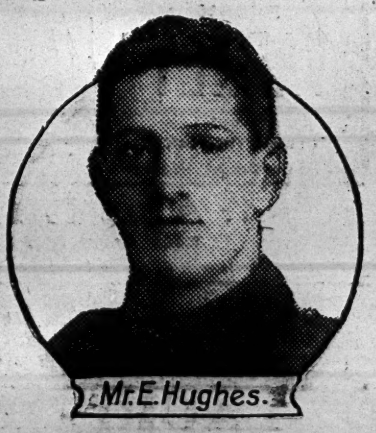
"No medicine did any good until Dr. Cassell's Tablets were tried. Then it was wonderful how I picked up. My appetite came back and my nerves grew steady, and so I went on improving fast, till in a few weeks I was able to go to work strong and well again. Nothing has ever troubled me since; I am in splendid health and feel ever so bright and active."

Nervous & Sleepless

Ex-Service Man Finds New Strength and Splendid Fitness in Dr. Cassell's Tablets.

Mr. EVAN HUGHES, 37, James Street, Wrexham, says: "Dr. Cassell's Tablets cured me when nothing else had any effect. I was on active service when I first fell ill with neurasthenia and had to go into hospital. I was terribly weak and nervous—so nervous in fact, that I would jump at a sound. I couldn't sleep either, but used to lie tossing in bed for hours on end. Appetite I had none. I never wanted to eat, and in consequence lost flesh badly. Always I was low spirited, afraid almost to be left alone, and a hopeless depression seemed to take all life and spirit out of me.

"I was invalided home finally and demobilised, a complete nervous wreck. I tried all sorts of so-called remedies, but nothing did the slightest good till at last I got Dr. Cassell's Tablets. After only a few doses I felt ever so much better, and very soon I was cured. At the present time I am in splendid health."


Mr. E. Hughes.

Dr. Cassell's Tablets

The Universal Home Remedy for

Nervous Breakdown, Nerve Failure, Neuritis, Nervousness, Neurasthenia, Sleeplessness, Anæmia, Vital Exhaustion, Kidney Trouble, Indigestion, Wasting, Palpitation

Specially valuable for Nursing Mothers and during the Critical Periods of Life.

Home Prices—1/3 & 3/-
(the 3/- size being the more economical). Sold by Chemists in all parts of the world. Ask for Dr. Cassell's Tablets and refuse substitutes.

TAKE TWO TABLETS
at bedtime and note how well you sleep; continue and you will know the joy of health and vigour.
EQUALLY SUITABLE FOR CHILDREN.

Dr. Cassell's Co., Ltd., Manchester.

THE ORIGINAL AND ONLY
ELLIOTT SAVONAS
Next Week, CARLISLE
Agents:—G. BARCLAY, or W. BENTLEY, or H. ELLIOTT, sole business representative for The Elliott Savonas.

THE FIVE SISTERS
5 Real Sisters. Introducing Piano, Mandolines, Singing, Violin and Acting.
This, PALACE, KILMARNOCK. Next, PALACE, AUCHINLECK, N.B.
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AN ACQUISITION TO ANY PROGRAMME.
Miss LILLIE LANGTRY
THE VERSATILE COMEDIENNE.
Jan, 24, PAVILION, LEICESTER. 31, EMPIRE, SMETHWICK

Lively always is her part,
Indefatigable in her art.
Lovely gowns that help her cause,
Long and loud rings the applause.
Immediate is her success,
Enthusiasm could not be less.

Languidness is marked as nil,
An acquisition to any Bill,
New songs and dresses every visit,
General opinion she is IT.
Tuneful lays that are all the rage,
Refined and dainty on the stage.
Yells of mirth for every jest.
You can't have better than the best. LESLIE CONWAY.

SUTHER
A Feature Act on Any Programme.
ON TOUR

LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
PALACE, SUNDERLAND
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FOSTER & NINON
In a Comedy and Song Divertissement, With a Piano.
ON TOUR. P.A., 476, High Road, Chiswick, W.4.

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ALMOST HUMAN.
"In Saffron Hill."
HIPPO., LIVERPOOL
Business Manager—Joe Shoebridge, Lake's Agency.

ANITA FREDDIE
EDIS & FORBES
Starring in Mr. FREDERICK CHAPELLE'S
"NON STOP."
THE EUSTON. Next, PALACE, WALTHAMSTOW

BRUCE GREEN
THE MOST TALKED OF—OF DAMES. ALWAYS A SUCCESS
Panto. Wylie & Tate, Dame, OLYMPIA, LIVERPOOL

Mr. HYMACK
"At MISSITT JUNCTION."
c/o ISIDORE HERZ, 224, West 34th Street, New York.

Latest successes by WESTON & LEE, WILL WISE, and J. B. BENNETT
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COMEDIAN.
HOLBORN & CROYDON. Next, L.T.V.

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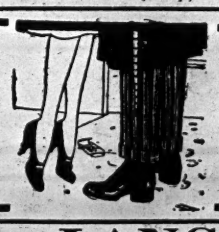
Appearing with great success as JUVENILE LEAD, "JACK-IN-THE-BOX."
Next Week, HIPPO., WILLESDEN
Sole representative, JOSEPH HAYMAN.

JACK WARMAN
THE STICK OF MIRTH. "It's Sickening."
Next Week, HIPPO., WILLESDEN
Business Representative: JOSEPH HAYMAN, Esq., 102, Charing Cross Road, W.C.

FRANK
VARNEY
All Coms.:
Grand Th., Hull.



TEDDIE
BUTT
COLISEUM,
GLASGOW.

WAL LANGTRY
Next Week, HIPPO., ACCRINGTON
Business Manager, HARRY BURNS.

THE REAL McKAYS
Scotch Comedy Artists.
OLYMPIA, SHOREDITCH. Next, ALH., BRADFORD
Agent, Fred Francis, 170, Brixton Road, S.W.

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MAD HORSE.
HIPPO., DUBLIN
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BURR and HOPE
Now Presenting "PHARAOH" (The Languid Lover on the Nile).
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Howard FLYNN and Elsye HAYNSON
The Celebrated Composer-Pianist. The Little Lady with the Big Voice.
In Original Song Creations featuring Famous Melodies.
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P.A., 96, GRAY'S INN ROAD, W.C.

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KING'S, DUNDEE

MAY SHERRARD
"THE FAMOUS COMEDIENNE."
Comms. N.V.A.

Jan. 31 to Feb. 14, BRUSSELS

WEE GEORGIE WOOD
"Mother Goose" Panto.
THEATRE ROYAL, BIRMINGHAM
Agent: GEORGE BARCLAY. Manager: JACK COSGROVE.

He's a lovely fellow.
JACK SMILES
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BET-AN-COURT
THE FRENCH CUBAN.
Introducing REFINED and ORIGINAL Comedy.
L.T.V. Tour
NO IMMEDIATE VACANCIES till MAY 2 1921.
P.A., 44, Maple Street, W.1.

"SAN FARI ANN" (Lawrence Wright).
"WALTZING" (Silberman).
ERNIE MAYNE
This Week, CLAPHAM & CROYDON
Next, EMPIRE, SHEPHERD'S BUSH
'Phone—BRIXTON, 1408.
Solely represented by HARRY DAY.

Three SISTERS O'HARA
The "GREAT TYPE" Entertainers.
Agent, CHAS. HAND.

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THE MERRY SCOT.
THE BEDFORD

LILY MORRIS
Principal Boy, Panto. "Jack and Jill."
EMPIRE, NEWCASTLE

WILL HAY
Presents
"FIND THE BEETLE."
25 minutes solid laughter.
ALHAMBRA, BRADFORD
All communications to Sole Agent: GEO. BARCLAY.

DUSTY RHODES
THE GREATEST SINGING COMEDIAN, AND FIRST.
ON TOUR

AUSTIN RUDD
"Crown and Anchor." "The Body's Upstairs," "She was in My Class," "I Hope It Keeps Fine For You."
HIPPO., PAISLEY

DE ALMA
IN TOWN
All Coms., GEO. BARCLAY.

JACK TRENT & SADIE
(LOGAN)
Wilfrid Dane's "Babes in the Wood."
Jan. 24, PALACE. TROWBRIDGE. Jan. 27, PALACE, CHIPPENHAM

JIMMY JEWEL
The Original Funster. Presenting "IDLEITIS."
PAV., LEICESTER. Next, T.R., DARLINGTON
All Coms., HARRY DAY.

CONNIE BROWNING
Principal Boy, "PETER PIPER."
PRINCESS'S THEATRE, GLASGOW

RENEE and GODFREY
ENGLAND'S PREMIER JUVENILE DANCERS.
GEO. BARCLAY.

ERNIE ROMA
A Comedian who is successful
North, South, East and West.
ON TOUR

Inez and Dolly
ST. VINCENT
"Proud Sisters," Cinderella, ROYAL, EDINBURGH.
Agent, MICHAEL LYON, U.V.A.

ROBB WILTON
PALACE, HALIFAX
All coms. to GEO. BARCLAY, 221, Brixton IIIII.

FRANK A. LOUIS
NOLAN & HOLT
In a Sing Song by R. P. Weston & Bert Lee.
All Coms.: WORLAND S. WHEELER.

ANNIE ROONEY
Featuring New Character Studies by J. Hargreaves.
RESTING.
Business Manager . . . . . B. MONTAGUE.

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IN TOWN
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EMPIRE, NOTTINGHAM
Coms.: Reeves and Lamport.

SANDY POWELL
AS "SIMPLE SIMON."
Is the Hit of the Panto., John Tiller's "Red Riding Hood."
T. R., HANLEY. Agent, W. BENTLEY, Esq.

BILLY RUTHERFORD
HARRY SLINGSBY'S Revue "OH! LAUGH."
TIVOLI, HULL
Where's Nellie? Gone to the City? H'm!

PERCY JACK
MAYNE & SHERIDAN
"THE WISE JESTERS."
HIPPO., WILLESDEN Next, L.T.V.
Phone—BRIXTON 1408, or DAY'S AGENCY.

MART and PEP
PALACE, SALFORD. Next, PALACE, ATTERCLIFFE

CLARICE CHESNEY
EMPIRE, CHISWICK. Next, EMPIRE, WOOD GREEN

OLGA SYDNEY
IN TOWN
All coms.—NORRIS & CLAYTON, 29A, Charing Cross Rd., W.C.2.

HERBERT LEE
Featuring Weston & Lee Numbers.
THE BEDFORD
All Coms. HARRY DAY.

IRENE SHAMROCK
Now playing Lead in HARRY DAY'S production "FLASHES."
HIPPO., NEWCASTLE

MARIE BRETT
Playing "CINDERS" in Panto. at
GRAND THEATRE, HULL
FOURTH SEASON.

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BILLIE VAL & PARTNER
THE METROPOLITAN

TEX McLEOD
Assisted By DOLLY CLIFF.
SPINNING ROPES AND YARNS.
EMPIRE, CHATHAM

EDITH BEVERLEY
Playing Lead in Fred Karno's "HUSTLE."
Jan. 24, HIPPO., BOSCOMBE. Jan. 31, HIPPO., EASTBOURNE
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This, THE BEDFORD. Next, L.T.V.
Agent, GEORGE BARCLAY.

IN SONGS OF CHARACTER AND HUMOUR. AT THE PIANO

JEN LATONA

South African Tour.
GEO. BARCLAY, Representative.

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Featuring in Wylie & Tate's Panto.
ALHAMBRA, GLASGOW
P.A., 23, Little Russell Street, London, W.C.1.

THE ORIGINAL

MAZUZ & MAZETTE

"I want my clothes, somebody's took 'em."
EMPIRE, CARDIFF. Next, COL., CHELTENHAM

HARRY SHIELS

In his latest laughing hit "EMPTIES."
Producing at Oldham April 7,
"THE GARDEN OF ANNA,"
(or "A MUG IN EGYPT,") By FRED. J. MORRIS.
Coms. c/o ERA.

RENE RALPH

In Messrs. Wylie & Tate's "Cinderella."
EMPIRE, SHEFFIELD

HILDA MUNDY

Playing lead in "Oh! Laugh"
MORE SPORT!!
Yachting and Fishing in the Humber River.

BILLY CARYLL

Starring in "OH! LAUGH."
Had a wonderful week in Town last week, and had a great time. Back to work this week, and the rest is doing me good! What do I want a Gold Watch for? Actors don't use 'em—they wear Fur Coats, so they can be seen!
Coms., MIKE LYON.

MEGAN BROS

"WISE FOOLS.
NO VACANCIES.
MICHAEL LYON, U.V.A.
PALACE, SOUTH LONDON
Next, EMPRESS, BRIXTON

JIM NOLAN

THE PERSONIFICATION OF NATURAL FUN.
EMPIRE, LIVERPOOL
Not Solely represented.

PAUL CORDON

A NEW KIND OF WIRE WALKER.
ON TOUR
Booked by Percy Reiss, N.V.A.

MARK DALY

Principal Comedian.
"House that Jack Built."
EMPIRE, DUBLIN
All Coms., REEVES & LAMPORT.

E. D. NICHOLLS

"WHA-WHA-WHAT"—The original "Mr. DRIPPING."
In his latest successes, "IT'S UP TO YOU" and "SAVING HIS BACON."
EMPIRE, HOLBORN Agent, E. H. GRANVILLE.

KNAPP & CORNALLA

TWO FRIENDS OF THE FAMILY. Represented by Reeves & Lamport.

HINSLE

THE NOVELTY COMEDY ILLUSIONIST. Assisted by GERTIE REES.
PALACE, SALISBURY

W. G. WATTS

COON DELINEATOR.
This Week, HIPPO., BRISTOL. Next, PALACE, BRADFORD
VACANT FEB. 7, also 21.

Enormous Success of

PEARL MITCHELL & Sister

(The Brilliant young Violiniste & Pianist)
LONDON COLISEUM, This Week.
Permanent Address, 16, Fawcett Street, S. Kensington, S.W. 10.

DORIS ASHTON

Jan 31,
PALACE, PLYMOUTH

Thanks to Composers and Music Publishers, but regret unable to entertain any new numbers at present owing to the wonderful success of present repertoire.

'Phone Brixton 2747.

HAL WRIGHT

THE BURLESQUE COMEDIAN.
EMPIRE, DEWSBURY. Next, HIPPO., KEIGHLEY
Agent, GEO. BARCLAY.

"Who put the Bricks in Brixton?" By HERBERT RULE

SYD. WALKER

Panto. T.R. EDINBURGH. Representative—GEO. BARCLAY

WILL

VAN ALLEN

Composer of the "Dinner Time Rag," "Old Girls' Trot," and "Luana" Waltz, etc., etc.
ON TOUR
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THE ORIGINAL CHOCOLATE COLOURED COON.
EMPIRE, STRATFORD
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone—Wembley 67

LLOYD & MONTROSE

BOB JUNE
NOVEL ENTERTAINERS.
All Coms.: 11, Furlong Road, Holloway, N.7.

WARDINI

ON TOUR. All Coms. to WILL LUND

BERGONZI

AND A VIOLIN.
Next Week, EMPIRE, CHISWICK

IN SONG & STORY.

EMMELYN WALTER

PRINCIPAL BOY (Dandini) T.R. EDINBURGH.

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Chairman & Managing Director: SIR OSWALD STOLL.

Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT: Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR JANUARY 31, 1921.

THE LONDON COLISEUM.

Rehearsal at 10 a.m. for:—
Charles Hawtrey, Albert Chevalier, George and Butcher, Frank Bradley, Magley and Woolf, Fayre Four, Mullaney Bros., Dormonde, Gaby Revette.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Company as booked,

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Company as booked.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Ethel Hook, Wentworth, Alston and Lake, Fred Russell, Torino, Will Gardner, Marjorie Fulton, Four Julians.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Emilie Hayes, Kavanaghs, Bergonzi, Hunter and Bob, Roxy La Rocca, Albert Broughton, Hartley Wonders.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Leslie Elliott, Fred Stafford, Chris Richards, Gwladys Hay-Dillon, Ritchie Troupe, Fred Duprez.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Company as booked.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Ilott Quartette, Les Tumilets, Armstrong and Howarth, Adam Tomlinson, Val Vett, Herbert La Martini.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Bichette, "Too Many Wives," Buchanans, Berkeley and Turner, Ethel Bull, Finlay Dunn.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Gresham Singers, Miles-Stavordales, Haley's Juveniles, Leslie Strange, Susie Marney, De Dion,

PICTUREHOUSE, CHATHAM
FLORAL HALL, LEICESTER,
BEDMINSTER HIPPO.
Pictures and Varieties.

And in association with the above—

THE ALHAMBRA, LONDON, W.C.
Company as booked.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.
ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Calls for Monday, Jan. 31, 1921.

LONDON PAVILION.
C. B. Cochran's Production,
"London, Paris and New York."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production,
"The League of Notions."

METROPOLITAN.
Rehearsal at 12.15.
Stanley May and Marshall Walls present revue "Nothing Doing." The Candy Girls.
Bioscope.

CHELSEA PALACE.
Rehearsal at 12.
T. E. Dunville. Frank Elliston and Co. in "Dear Old Bean." Dolly Elsworthy.
Wilfred Burnand. Wilfred Essex.
Ko Ten Ichi Troupe. Dan Bros. and Sherry.
Frank and Elsie. The Piccadillians.
Bioscope.

EUSTON.
Rehearsal at 12.
Farr and Farland. Carlotta Mossetti and Co.
Fusco. Hugh Ogilvie. G. Perry.
Herbert Winter and Bunny. Derry and Sloan.
Bioscope.

WATFORD PALACE.
Rehearsal at 1.
Samuel James and James Stillwell present "The Great Barrier."

SOUTH LONDON.
Rehearsal at 12.
Bob Knapp and Chris Cornalla.
Ross and Alban. Jewell Mersson.
Violet Levy. Billy Housini and Co.
Audrey Merrill and Lady.
Collins and Morain. Bioscope.

EAST HAM.
Rehearsal at 12.
Pierce and Roslyn. The Three Vincents.
Olga Morselli. Billie Val and Partner.
Tom Costello. Yost and Clady. Bioscope.

TOTTENHAM.
Rehearsal at 12.
Okito. The Three Jees.
Zona and Billy Milroy. Rich and Galvin.
Jack Stocks. Rosa Beryl.
The Four Black Diamonds.
Cecil and Ian Law. Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.
Bert Gilbert and Ivy Ray. The Anserouls.
Carton, Andrews and Ray. Megan Bros.
La Petite Ziska. Bioscope.

WALTHAMSTOW PALACE.
Rehearsal at 1.
W. S. Lyon presents "Non-Stop."
The Five Bombays. The Jackolews.
Arthur Lewis. The Mountfords.
Fenner and Roberts. Bioscope.

These Calls are communicated by the Management for the information of Artists without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

MUSIC HALL CARDS.

ATLAS-VULCANA GIRLS.
Unique Lady Novelty Athletes.
Jan. 24, Coliseum, Belfast. Vacant 31st and Feb. 7.

FAYRE FOUR, THE SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette.
P.A., 4, Speenham-road, Stockwell, London.

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